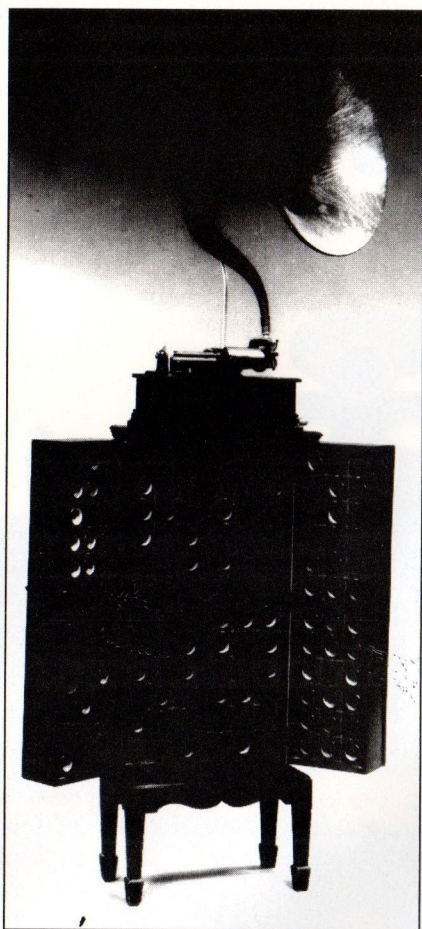


Hillandale News



No. 221 Spring 1998



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Hillandale News

The Official Journal of The City of London Phonograph and Gramophone Society Limited,
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EDITOR'S DESK

Changes

Welcome to the new style *Hillandale News*. I hope you like the changes we have made. They were designed to make the magazine more appealing and more readable. As from this issue we shall be publishing *Hillandale News* on a quarterly basis. The magazine will now be published during April, July, October and January each year. Readers will not lose out on content as each issue will contain 60 pages, instead of 40 as previously, thus still giving 240 pages per year. Advantages of these changes are twofold. Firstly we are able to have some colour in our magazine. Initially the outside front and back covers will be in colour. Hopefully we will eventually be able to adopt colour illustrations and photographs on the inside pages where appropriate. Secondly the Editor will have more time to put each issue together. This should enable him to produce a more balanced issue. However to ensure this happening a steady flow of new articles is required from our readers and others. The more articles that the Editor has on hand the better the chances he has of producing a balanced magazine. Articles on machines are especially welcome as they are always in short supply. It may be of interest to readers that each issue takes about 200 hours to put together.

London Meetings

The April meeting features John Passmore who will give a programme on *Enrico Caruso*. The May meeting features Howard Hope who will give another of his highly entertaining evenings. The June meeting is a *Collectors' Choice* where members are invited to bring along their favourite record to share with others. (We can only play tape transfers or CD transfers as we are unable to have our normal equipment on site). All are most welcome to these meetings.

Stuart Upton

As we go to press I have just learnt of the death of Stuart Upton. Stuart was the founder of The Vintage Light Music Society. Stuart published a lot of valuable research work in that society's journal. Our condolences go to his family.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue**.

Hence the deadline for the **July 1998** issue will be **15th June 1998**.

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THE 1907 EXCELSIOR CYLINDER PHONOGRAPH RANGE

by Mike Field

Phonograph manufacturers seemed to have favoured the use of precious stone names for their products. The Edison GEM, the Graphophone JEWEL and the German(?) KOH-I-NOOR are some examples. The Excelsior Company named its new range for the 1906/7 season with names of precious stones perhaps inspired by their Hatton Market address.

In 1907 John G. Murdoch, marketed three machines where the quality of the machine was reflected by the choice of a precious stone name. The cheapest machine retailing at 32/6 was the "Pearl", the intermediate retailing at 45/- was called the "Ruby" and the top of the range at 75/- was named the "Diamond". All are well made machines with most parts made in cast iron although there is common weakness in the governor support casting which is often found to be cracked. The design of the single motor is similar in all three models but the Ruby differs from the other two in that the governor is mounted on the same side as the winding handle.

The most commonly found "Pearl" (Figs. 1 & 2) was fitted with a single spring motor and initially was for two minute cylinders only. Later versions had a two and four minute arrangement but these seem to be comparatively rare. Fig. 3 shows a close up of the two and four minute gearing with the cast iron cover removed.(not shown) There is also a small lever (again not shown) pivotted on the bedplate which operates in the groove to the left of the gears to change speeds. There is a small plate marked "2 and 4 minute" in front of the lever. The top works are finished in black enamel lined with wide red lining in the style of the earlier open

The reproducer is the floating type usually engraved with the "EWC" trademark and the word "Reproducer". A recorder was supplied but there is no shaving facility.

The "Ruby" (Figs. 4 & 5) was also fitted with a single spring motor but the spring and motor plates are more substantial. The top works are again finished in black enamel but the lining is gold and somewhat similar to the Edison "Standard". The reproducer is the same as that supplied with the Pearl. Again there is no shaving facility although a recorder was supplied. Two and four minute Ruby machines may have been available but have not been seen by the Author.

The top of the range "Diamond" (Figs. 6 & 7) still had a single spring motor but the spring was even larger than the "Ruby" and the cylinder mandrel is longer for playing six inch records as well as the standard size.. The advertising claimed that the "Diamond" would play 4 to five cylinders at one winding which seems a little doubtful especially for the 6 inch variety. The governor weights are generally round balls on Excelsior machines so the cylindrical ones shown in Fig.6 may not be original. The wooden frame to which the works are fixed is hinged to allow easy access to the motor in the style of Edison machines and the black enamel and gold lining also follows the style of the Edison "Standard". The "Diamond" shown in the photograph has a reproducer carrier arm identical with the one fitted to the Ruby but the advertisement by Murdochs shows a slightly different arrangement. If anyone has a "Diamond" I would be pleased to have details of the carrier arm.



FIG.1

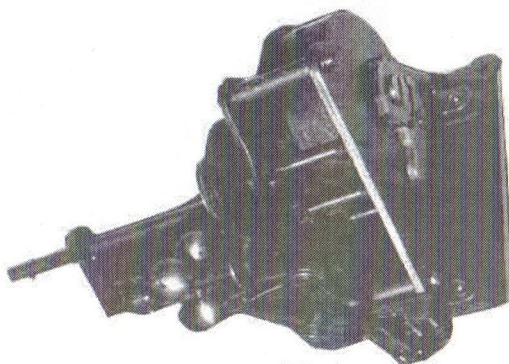


FIG.2

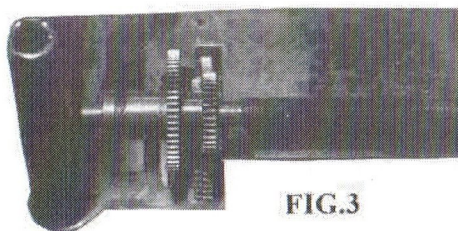


FIG.3

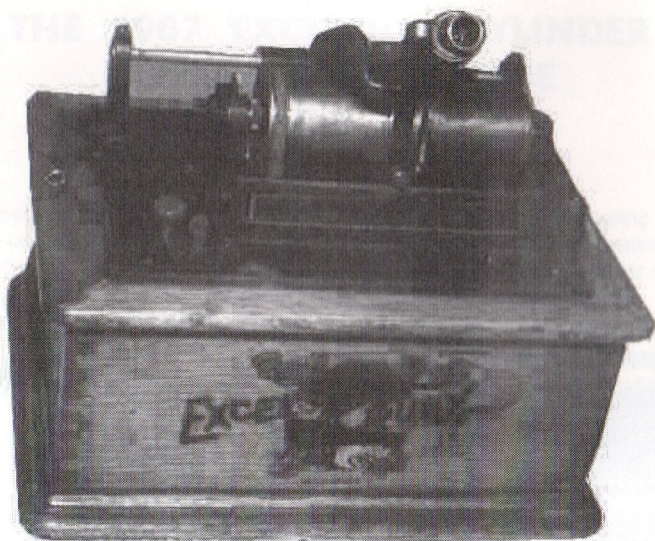


FIG. 4

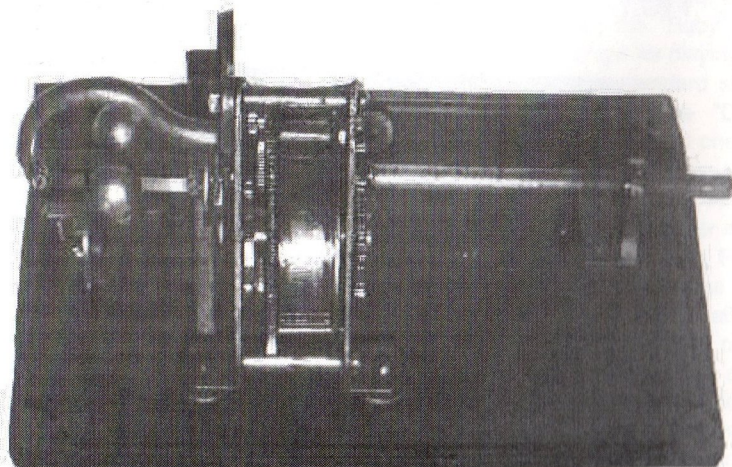


FIG. 5

WE ALSO HAVE OUR OWN RECORDS

Part 6

by Frank Andrews

Bouwmeester Records These 10" discs were produced for a concessionaire Louis Bouwmeester, junior, who owned a chain of theatres in The Netherlands. His musical director was a quite popular violinist, Jacques Benaventé. Benaventé was in the lineage of the Vicomtesse de Clothilde de Benaventé who had died by being beheaded by the same guillotine which killed Marie Antoinette.

It was in an arrangement with Mr Bouwmeester that the **Scala Record Co, Ltd.**, was enabled to engage Benaventé to record for the Scala labelled discs. The arrangement was reported in the trade press in March 1923; which must have included the pressing of the violinist's recordings (and others from the Scala catalogue, as Bouwmeester labelled discs for sale in Holland. Bouwmeester are known in both a 1000 and a 3000 catalogue series as well as others, simply issued with the Scala Catalogue numbers as sold in Britain.

The label was similar to the contemporary Scala label, which depicted the Scala Opera House of Milan, with people around outside. Mainly in green and cream, it bore the legend "Made by The Scala Record Co. Ltd., London". This was quite untrue as the discs were manufactured at The Universal Music Co. Ltd.'s works by the Grand Union Canal in Hayes, Middlesex. This company was a subsidiary of the Aeolina Co. Ltd., of Old Bond Street, London and passed in the control of the new Vocalion Gramophone Co. Ltd., at the close of 1924.

This next label had rather a long title in **Boy Scouts Association - Be Prepared - Incorporated by Royal Charter**. On June 6th 1926, in recording studio A of The Gramo-

phone Co. Ltd., at Hayes, Middlesex, Sidney Hugo Nicholson, then the current organist of Westminster Abbey, recorded piano accompaniments to a number of songs which were suitable both for solo and ensemble singing by members of the Boy Scouts movement.

Ten 10" matrices were recorded, numbered Bb 8174 to Bb 8183. In total twenty-one accompaniments were recorded, although some sides had an accompaniment for only one song, for example for *John Peel, Orpheus with his Lute* and *Land to Leeward, Ho!*

The other sides had either two or three accompaniments recorded. Two of the songs were *June, Lovely June* and *Let's have a Peel*.

Another set of recordings was taken later in C, Studio in the small Queen's Hall, London W, again by The Gramophone Company, on the 13th May 1927. All those recordings, except for three, were given face numbers in the 5000 block, which was the pianoforte block. No face numbers had been allocated to the 1926 recordings.

There was one face number in the 1000 block which was for spoken word recordings and this was for Sidney H. Nicholson himself with an introductory talk about the accompaniments.

Fourteen sides were recorded in 1927 and, curiously eleven of the sides were given "His Master's Voice" B prefixed catalogue numbers, which were later changed to other B prefixed numbers and then, later yet, they were denuded of the B numbers entirely. All the numbers which had been allocated were then used again for issues in the ordinary commercial plum labelled "HMV"s on sale to the general public.



On the thirteen piano recorded sides there were accompaniments for 45 different songs. Besides the usual type of camp fire songs there were others by composers such as Sir Walford Davies, John Ireland, Sir Charles Villiers Stanford and Sir Hubert Parry. Those discs with 5000 face number were numbered 1 to 11. The remaining two sides, without face numbers, were of part songs and had been recorded by eight boy scouts. As such they should have had numbers in the 4-4000 block.

The next label is another of those where the proprietor is unknown to me, neither do I know what the letters **B.R.C.** stand for (this being the name of the label). The labels were blue with gold printing.

What I do know, deduced from the labels seen, is that the discs were pressed in England by The Decca Record Co. Ltd. and that some of the matrices used were the same as were used to press The Decca company's Rex record, matrices dating between 1934 and 1939. The catalogue numbers were B prefixed and suffixed A and B for side identifications.

Bringing Christ to the Nation Record

These discs emanated from 146 Blackstock Road, London N. I know of one catalogue series. This had a LN prefix with LH 154 having matrices ERL15 & ERL16. Now ERL prefixes indicate to me recordings undertaken by, or for, Evangelical Recordings Ltd. However LH 154 has the Choir of Concordia Seminary, Springfield, Illinois in the U.S.A., which was recorded in the Seminary itself and therefore was hardly likely be an Evangelical Recordings Ltd.'s own recording.

Up until 1960 I had not found any trace of a proprietor of the discs at 146 Blackstock Road. The premises had been occupied by the bakers, George Gutbröd & Co. Ltd. for many years, succeeded by another bakery in Mulle & Co. Ltd.,. Either of those business's managers could have been committed Christians and handled the discs or, perhaps, a part of the premises were sub-let to others

who did. The name of the record company did not appear in the London Directory which could only be accounted for if its tenure in Blackstock Road was of less than a year's duration.

Britannic Records These discs, which are found with two distinct designs as to their labels, also emanated from two different business, and it is the earlier of the two which had the discs with the highly coloured labels, showing Britannia with a horned gramophone draped with the Union Jack. This type of label may have continued when the **Britannic Record Co. Ltd.** was formed in September 1912, a company which had close commercial connections, either directly or through a third business, with the **Disc Record Co. Ltd.** of Wellington Mills, near Stockport, Cheshire, but which company came to Harrow, Middlesex, later at Rosslyn Crescent. The second type of label appeared under the Disc Record Company's pressings, that with a purple and gold label, simply showing Britannia seated with her shield alongside, as depicted on the former British one penny piece.

The earlier Britannic Records were the property of Julius Maurice Weitzner, of Camden Town, London, NW. Of him it was printed, at one time, that he had been one of the instigators in introducing the tallyman system of selling gramophone records in Britain. That was an operation wherein purchasers of gramophone records entered into a contract to buy 50 or so discs per annum and when that had been fulfilled, a table gramophone, loaned at the start of the contract, became the outright property of the purchaser of required number of discs.

Weitzner appears to have gone into business for himself in early 1912. Most of his Britannic records, of 10½ins. Diameter were pressed from Edison Bell Disc masters. They were stencilled records in fact, and must have been pressed at the Edisonia Works of J. E. Hough, Ltd. at Camberwell.



The founding of The Britannic Record Co. Ltd. in September 1912 brought together a number of businesses and businessmen. There was Weitzner with his Britannic Records, John Watson Hawd, late of The Gramophone & Typewriter Ltd. and subsequently Nicole Records Ltd., with his then pressing plant at Wellington Mills, Stockport, under the business name of The Disc Record Co.Ltd., Henry Cowen, previously associated with the former independent International Zonophone Company of Berlin and New York, later with Nicole Records in association with The Crystalate Co. Ltd. (Cowen was a regular visitor to the United States where he acquired matrices from companies who were forced out of business by patent actions of The Big Three talking machine companies there) and Joseph Meisner, whose calling I don't know, but he had an address at 205 Willsden Lane, Willesden, London N.W.

The agreement setting up the company, with a nominal capital of £2,000 in £1 shares, included a commitment that Hawd and his Disc Record Co. Ltd. would manufacture solely for the Britannic Record Co. Ltd., for which he received £375 shares as fully paid up.

The other three partners to the venture were also allotted 375 fully paid up shares and all four agreed to pay cash for the balance, giving them 500 shares. By October 5th. each had purchased only 63 shares.

The registered office was to be at 3 City Road, London and there, in February 1913, Jonathan Lewis Young was already ensconced as General Manager for Britannic Records, Jonathan Young was the doyen of the Talking Machine Industry in Britain. He had been general manager at the Edison Phonograph Company at Edison House, Northumberland Avenue from 1888 to 1890. He then became a patent infringer between 1890 and 1893, setting up his own Edison Phonograph Company in London Wall, but which he soon change to The Edison Phono

graph Office, probably due to representation from the newly formed Edison Bell Phonograph Corporation, who held the British patents. Forced out of business in England, Young began trading from Paris and Amsterdam as The World's Phonograph Company, both locations being free of any patent restrictions. Back in England after the turn of the century, and in anticipation of the Edison business coming to Britain, with a partner Young set up his National Phonograph Coy. which was taken over by the American National Phonograph Company. Next we read that Young was with the Columbia Phonograph Coy, Gen'l in some capacity, before branching out with his own business in gramophone construction, repairs and accessories, The nominal capital of the company was increased to £3,000 on March 11th.

When *The Sound Wave* published a list of Britannic Records, for general sale to dealers and the public, it was obvious that Weitzner's tallyman system had been abandoned. This was an April 1913 list and all had been pressed at Wellington Mills, where there was a very large stock of Nicole matrices recorded during 1903 into 1906, so it is not surprising that a number of these new Britannic Records had been pressed from the Nicole Record masters. But also among the titles were recordings by American artists, and these turn out to be pressings from the former American Record Company, which was a contemporary in the USA and which was forced out of business in 1906. The American Record Company, which had had close relationships with The International Talking Machine Co.m.b.H. (Odeon Records, of Berlin, at first had 7½", and 27cm, sized discs; some of the latter were pressed as American Odeon Records in blue material, and sent to Europe in the latter part of 1905 and early 1906 but, back in America, the discs had been reduced in size to 10ins, with the smaller records still continuing. In America the records were advertised

as



"Indian Records", because of the Red Indian depicted on the labels, None of those ten inch "Indian Records" were sent to Europe, but many of the matrices were and brought to England, possibly by Britannic Record Co.'s director Henry Cowen.

On 8th May 1913 Cowen along with Hawd resigned as directors leaving Weitzner, described as a merchant, the sole surviving director. The fourth partner, Meisner, bowed out of the business, Weitzner sold all his shares but one, Cowen sold 498 shares and Hawd sold 50 of his.

A new board of directors was appointed the same day. Weitzner, retaining his position, was joined by three others, all described as solicitor's clerks, Albert M. Oppenheimer, Ernest A. Cordell and Arthur Rickman, who also acted as the company secretary. The three clerks paired off into three different couples and, as such, held the majority shareholding, along with Hawd.

When the April list of Britannic Records was published, it was evident that band records had been given a 100 number block, instrumentalists a 1200 block and vocalists a 2300 block of catalogue numbers. I have documented, to source, seven of the 10 discs listed which, judging by those listed must have been part of a catalogue already comprising 90 discs with that system of cataloguing. In fact the Britannic Record Company itself said that its present catalogue only represented a small portion of the treasures which it possessed in matrices which were available for the production of an almost unending series of titles, and went on to say that it was alive and up-to-date inasmuch as it had a fair amount of the lively rags which were the rage of the period. The company wanted correspondence with dealers and large users because "its" factory's capacity was unlimited. They were prepared to enter into contracts for large or small quantities of records and with clients' own exclusive labels if desired.

Another feature, before the Board of directors was changed in May, was that the company was have a portable recording plant, which could be used in the provinces to record local talent. I know of no Britannic Records which were original recordings.

The Pressing plant for Britannic Records was to be on the move to Harrow during these spring months of 1913 but, in April, a representative of The Disc Record Co. of Wellington Mill had to telephone a London newspaper, *The Evening News*, that the newly acquired premises had been broken into at Harrow and serious damage had been perpetrated by what were thought to be followers of the Suffragette Movement. There were smashed electrical fittings, telephones demolished and the boiler fittings destroyed. All the water taps had been broken off and the water turned off at the main cock-stop.

Nevertheless, with the Britannic Record Company under new direction, The Disc Record Co. Ltd. did move to Harrow and pressing began again in June 1913. At Stockport there had been enough presses to produce 3000 discs per day.

Besides the Nicole, Bell Disc and American Record Company masters Britannic Records were also made from Beka Grand Record masters, Favorite Record masters, Bel Canto Record masters, Dacapo Record masters and from one or two other sources yet to be determined.

It is almost certain that those masters came to the Britannic Record Company through Weitzner who had been the West of England district manager for the **John Bull Records** which the **English Record Co. Ltd.** sold though its tallyman system of trading. It would appear that he already had acquired access to the John Bull Record matrices, once he had branched out on his own in 1912, for the list printed in April 1913 of Britannic Records, although it did not reveal any pressed from John Bull Records, nonetheless

examples documented show that some discs from the John Bull sources had already been numbered within the number blocks on that list. One number block was missing and that was recordings of a comic and humorous type, which were put into a 3000 series.

There was a third way in which Britannic Records were numbered. This was by printing the labels without any catalogue number common to both sides, each face having numbers as the matrix numbers of the original (e.g. Britannic 40460 and 40803 came from-Beka) or numbers were derived from former catalogue numbers (e.g. 1413 derived from American Record Company number 031413 coupled with 0289 from a Bel Canto Record catalogue number 5289A). I do not know if such numbering was in use when Britannics were formerly sold under the tallyman system. The J. E. Hough Ltd. mastered Britannics seem to have had their own series of catalogue numbers common to both sides.

Those who had signed up with Britannic on the tallyman system continued to buy their discs on a weekly basis so as to qualify for the ownership of the gramophones they had on loan.

The Britannic Record Co. Ltd. confirmed its resolution to wind up its affairs on 21st April 1914 and Joseph Meisner, one of the original partners, was appointed the liquidator, and a report of his, covering the period April 18th. to August 8th., showed that instalment payers had contributed £113 14s. 1d., although the collector and office work expenditure for the same period amounted to £116 10s. 2d.

By this time the Great War had broken out and it was not until 22 February 1929, after letters had been sent out by the Registrar of Joint Stock Companies remained unanswered, that the Britannic company was dissolved by Notice in *The London Gazette*.

Part of *The Toreador from Shoreditch* was

played. It was recorded by the Music Hall comedian, Sam Mayo, issued on Britannic Record 657, with Edison Bell Consolidated Phonograph Co. matrix 2231, originally issued on 10½" Genuine Edison Bell Disc Record, No.84, a November 1908 issue. As a Britannic it appeared some four years later.

British Drama League Records - Only in the 12" size, they were double-sided from recordings undertaken by the EMI Ltd. controlled Columbia Graphophone Co.Ltd. They had green labels printed in gold and came within the ROX prefixed series of reference numbers. Columbia's own recording system was used as evidenced by the CAX prefixes to the matrix numbers.

Twenty-four different British dialects were recorded on twelve discs. They were numbered from 1a/1b to 12a/12b, each dialect recorded by a different person, Freddie Grisewood, a frequent broadcaster and John Laurie, actor on stage, screen and still to be seen in re-runs of the television series *Dad's Army*, were two of those who were employed, demonstrating a dialect.

The British Drama Leagues first London address, given in the London Directories for 1924, was at 10 King Street, Covent Garden, W. C. From 1925 to 1934 the League was at 8 Adelphi Terrace, W.C.2, after which it removed to 9 Fitzroy Square, London W, where it had remained until the cessation of the pressing of all 78rpm discs, circa 1960.

The label had a logo of two concentric circles with the League's name within the inner and outer circles. Inside the inner circle was printed "Dialect Record" and a silhouette design of an actress and an actor. The recordings served two purposes: to help those in the acting profession to master dialects, for which they were invaluable and, to help students of language and dialect. The records will preserve such dialects prevalent at the time of recording. Disc 8a/Sb was recorded in June 1934.



Further recordings were made for the British Drama League, by EMI Ltd., via its Gramophone Co. Ltd.'s "His Master's Voice" label. The catalogue numbers were in the JG prefixed series for private contract recordings. All were of American dialects on issues JG.494 to JG.497 in a 12" series with the CTPX prefixed matrices. This whole JG series still requires researching.

British Electrical Development Association - This organisation had one disc, if not more, which was numbered within the JH prefixed series on "His Master's Voice" put out by EMI Ltd.'s Gramophone Co. Ltd. This particular disc was JH 47 with two non-consecutive matrix numbers CPT 12005 and CPT 11970. The first had been recorded by Jean de Casalis and was entitled *Electric Economy* recorded during the second world war, with the reverse recorded by Tommy Handley and Dorothy Summers, two of the stars of the BBC's long running comedy series on radio called *Itma*. I do not have the title but have little doubt it was a propaganda sketch encouraging everyone to be careful with the use of electricity during war-time.

British Esperanto Association Incorporated began selling discs records at 6s. 0d. each in 1929. These aided in the teaching of the international Esperanto language from lessons prepared by a Dr Finlay. I will discuss more about this Association when I come to describe the **Esperinst** discs later on.

British Gramophone Record Company (of 1912). I would have preferred to name the label on the discs which this company sold, but I have yet to discover it! A Mr Henry Brooks was the manager of this company which worked a tallyman system of contracting purchasers chasers to buy 52 ten" discs over a period of one year at 2s. 6d each. Once the contract was fulfilled, a horn gramophone, loaned at the commencement of the contract, became the property of the owner of the 52 discs.

I do not have the address of this company. I

should think it had its own label rather than selling other well-known makes. At this period there were quite a number of differently labelled records for which I have still not been able to allocate any proprietors' names, and as these types of discs were very rarely mentioned in the trade periodicals, I can only assume that they were all produced for concerns in the tallyman business of trading. I have still to discover the ownership of such labels as **The Flag, Our Flag, National Record, National Double Sided Record and Empire Record**. It is noticeable that this type of record had often been given names redolent of patriotism and nationalism. Prime examples being John Bull Records and Britannic Records.

British Institute of Radio Engineers - Here is another organisation which had its own records. Ten discs were supplied to it, under the "His Master's Voice" label, by The Gramophone Co. Ltd. by this time a part of EMI Ltd. They were 12" discs and numbered JG 351 to JG 360 and had twenty consecutive matrices in the 12" CPTX prefixed series.

I have no idea of the content of the discs, nor when they were recorded, neither do I know to whom the discs were available. Was it to the Institute itself to pass on to any recording engineer associated with the institute or to any applicant for membership?

British Legion Records - In a previous programme presented to one of our London meetings I mentioned and played over a Durium-type disc of the then Prince of Wales' early 1930s recording of his *A Personal Message*, which comprised an appeal for the support of Poppy Day. The proceeds were to benefit ex-servicemen and women. Although in the interest of the British Legion the disc never bore its name, There were other records which did.

One I am aware of, styled "British Legion Record" had the number MTA-BL 126 with matrices CH132 & CH126. This had been recorded by buglers of H. M. Grenadier

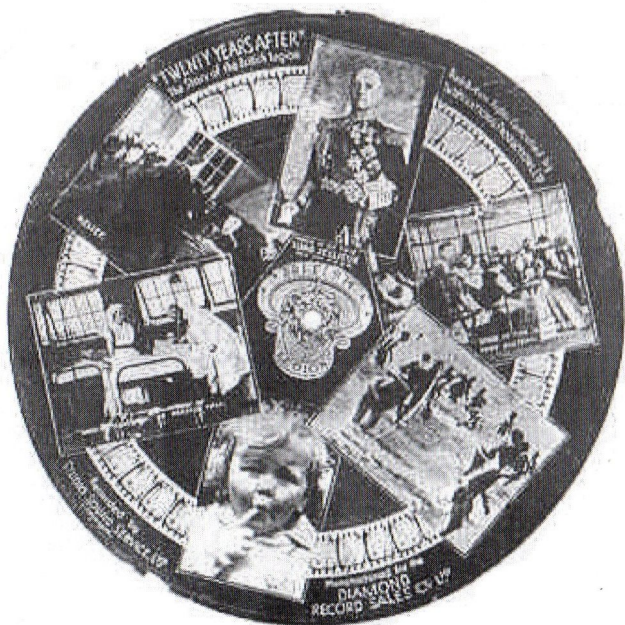
Guards who were conducted by Major F. J. Harris. The buglers played *The Last Post* and *Reveille*. I do not know the size of the disc, who recorded it, or who pressed it.

Another British Legion Record was recorded by Studio Sound Service Ltd. of Wardour Street, London W. 1., and was manufactured for Diamond Record Sales Ltd. One side of this disc was completely pictorial and had a transcription recording of the speech given by HRH The Prince of Wales delivered in the British Legion film called *Twenty Years After*, which refers to the onset of the Great War in August 1914. The reverse of the disc was also pictorial with a black and white montage of various facets of the Legion, The recording delivered a history of the legion, probably abridged from the film, which had a review in *The Cinematograph Exhibitors Association Report* of 29th September 1934 (report no.811).

The world rights in the productions were controlled by International Productions Ltd. The picture on the side with the Prince of Wales' speech depicted His Royal Highness as a head and shoulders portrait in his British Army uniform which was half superimposed on a British Legion Flag. Also superimposed were two each of still frames from the film showing the Prince talking. This was a coloured picture under the playing surface.

The reverse, at centre, showed the British Legion's cap badge of a lion's head surrounded by six stills from the film which were linked by a strip of cinematograph film, supposedly from the *Twenty Years After* film whose name was printed at one point on the outer edge.

To be continued.



WORLD RECORD LTD. IN JAPAN

by Frank Andrews

As a result of an enquiry I received from Christian Müller of Lausanne, Switzerland on the Chinese recording industry I received some photocopies of advertisements for World Record Ltd. in Japan. This is entirely new information, as far as I am concerned, for which Mr Müller has been kind enough to offer some translation. I give this with some annotations of my own.

"In the year of the Taishō Era (1923) the World Record of Japan was registered in Osaka, changing its name, in the year "13" to World Record Ltd. The company recorded its long-playing, constant linear speed discs with Japanese music and sold some English language tuition records. The discs' labels proclaimed "This record was manufactured by World Record Ltd.", but did not say whether it was from the company's Mortlake factory in Britain or from Osaka. Both 12" and 10" discs were sold. The 12" cost 3yen 50sen in Japan but in Britain were priced at the equivalent of 6yen 50sen. The Speed Controller cost 22yen.

The labels were similar to those sold in Britain and Australia, but had a mixture of our own script and Japanese writing. The latter applied mostly to the artists and titles.

In the year Taishō "15" (1926) in October, Japanese World Record Ltd. combined with the Nittō Phonograph Co. to produce their own long-playing discs The Nittō Long Playing Record, which were sold for the next two years. This move parallels the event of December 1925, in Britain, when World Record Ltd.'s talking machine business was acquired by the newly formed Vocalion Gramophone Co. Ltd. which produced its Vocalion Long-Playing Records in 1926 using the World Record Ltd.'s production methods.

In 1928 the Nittō Phonograph Co. produced its own independent Nittō record under the new label Nittō Times. This was a 12" black labelled disc which sold for 3yen 50sen. A red labelled series sold for 2yen 50sen and a violet labelled series sold for 2yen.

The Nittō Phonograph Company also produced its own Japanese-made gramophones for playing constant linear speed discs.

Christian Müller told me the information was quoted in an article by a Christopher N. No? (he could not read the last character of the writer's name) from magazine called *S. P. Record*, Vol.2 No.10.

C.L.P.G.S. BOOKLIST - LATEST ADDITIONS

SINCE RECORDS BEGAN - EMI *The First 100 Years* by Dr Peter Martland, our Chairman. Peter gives a most informative and readable account of the first 100 years of the disc recording industry in the United Kingdom. The book is full of illustrations from the EMI Archives, many of them shown to the general public for the first time. This is an essential buy for both the machine and record collector and is a snip at **£25 plus postage**.

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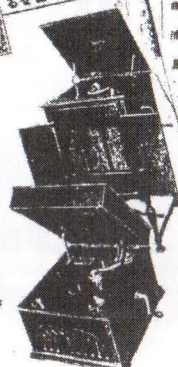
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日東蓄音機株式會社

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クリストファ・N・野澤

PETER DAWSON: SOME INTERESTING RECORDS

by Peter Cliffe

Although much has been written about Peter Dawson over the years, the only major work on this well-loved singer, as far as I am aware, is his own very readable *Fifty Years of Song* published by Hutchinson in 1951. The news that Peter Burgis and Russell Smith are working on a full-length book is, therefore, very welcome. I look forward to reading it.

During his long career, Dawson made over 3000 records, a remarkable achievement for the time. Although the bulk of these were for "His Master's Voice" and Zonophone, he can be found on Black Amberols and Blue Amberols and elsewhere. Some of the songs can be found on cylinders would also appear on disc records. Many songs he made for Zonophone appeared on "His Master's Voice" too, but I do not think they were always the same recordings. It was by no means unusual for him to wax a song three times, remakes are not always far apart in time. A complete Dawson discography would make fascinating reading.

The purpose of the present article is not to discuss Dawson's long career, except where relevant, but to comment on a mere handful of sides from his vast output, because I find them of particular interest, and I hope readers will too. I have deemed it advisable to provide matrix and take details as well as catalogue numbers and recording dates.

Early in his career, Dawson went on the halls, disguised and wearing the kilt and an enormous bonnet. Aided, no doubt, by his Scottish parentage, he entertained appreciative audiences with genuine and imitative Scottish songs, some of which he had created himself. He sounded authentic

briefly competed. Indeed, the famous Scottish singer and songwriter refused to believe that "Hector Grant" and Peter Dawson were one and the same.

Prior to and during his stage appearances as "Hector Grant", Dawson made a series of records in this name for Zonophone, among them *Meet Me, Jenny When the Sun Goes Down*, written by Harry Castling and Fred Godfrey. It was certainly not a genuine Scottish song, (but neither are *My Ain Folk* and *Mary of Argyle*), although one would have thought so, hearing it sung by "Hector Grant", who recorded it in June 1907, (Zonophone 50, 6188h). It is a delightful song, and one can understand why records of this kind were so popular.

Hermann Löhr was a prolific and popular composer, many of whose songs were recorded. Almost forgotten now, but respected in his day, was his father, Frederic Nicholls Löhr (1844-1888), few of whose ballads were recorded. One or two hits were waxed later, fortunately. For example, *Out of the Deep*, impressive and very Victorian in mood was recorded at least twice by Peter Dawson, appearing on Black Amberol 12225 (date undiscovered) and Zonophone Z-0420 05 (3006f, April 1909). I have yet to find out who wrote the lyric.

But the unwillingness of song composers (and many singers) to provide pre-World War Two reference books with personal details means that there are many gaps in our knowledge. All we seem to know about Herbert Oliver is that he was a Londoner who studied under William G. Jones (composer of Six Australian Bush Songs), and that at some period in his career he was with *The*



Peter Dawson (Photograph by courtesy the EMI Archive)

Harlequinaders, an H. G. Pelissier pierrot company. He must have enjoyed treading the boards at the seaside, wearing ruffles and a skullcap, for the experience inspired *The Land of the Harlequinade* (Lyricist unknown) which Dawson recorded c.23/9/12 (Zonophone 936, Y 15712e). Many collectors will know Oliver's song-cycle *Songs of Old London*, published in 1912 (lyrics by Edward Teschemacher), including *The Nightingales of Lincoln's Inn*, a haunting song. But there we are in Carrie Herwin territory, not that of Peter Dawson.

People who write about Peter Dawson tend to emphasise how choosy he was about what he sang and recorded. Indeed, he said so himself in his autobiography. His standard was certainly high, so it is surprising that he agreed to record 23 January 1920 as Will Strong such a trivial ditty as *The Laughing Vamp* (HMV B 1145, HO 5876-2ae). This forgettable piece of ephemera was credited on the label to The Associated Music Writers of America. I have contacted two thorough researchers in the United States, neither of whom had heard of them!

Another unusual Dawson recording is *Evergreen Eve*, a delightful little song, written and composed, by Ennis Parkes. When the Queen's Dance Orchestra, under Jack Hylton's direction, waxed this song on 19 July 1922, (HMV B 1386, Bb 1690-2), the anonymous vocalist was Peter Dawson This was at a time when dance bands seldom featured a vocalist, and when it became the custom to have a vocal refrain the singer's name was left off the label. But Peter Dawson! Perhaps he preferred it that way, but somehow I doubt it. Presumably he was again uncredited when Hylton's own newly-formed band recorded Elmer Hughes and Robert King's *I Ain't Nobody's Darling* on 20th December 1922, (HMV B 1524, Bb 2179-4). To me it seems rather odd, given the selling power of Dawson's name on a record label, whereas Hylton would not yet have become a household name.

Born on the Isle of Man, Florence Ennis Parkinson was a soubrette and soprano who recorded duets with Dawson, pianist and occasional songwriter. She married Jack Hylton in 1922, but they were divorced in 1931. However her former husband formed the band with which as Mrs Jack Hylton and her Orchestra she toured the variety theatres in the 1930s and recorded for Crown. She died in 1957.

Label pseudonyms concealing the identity of Peter Dawson are many and they include J. P. McCall, a name he used when composing some excellent ballads. Not often mentioned is Robert Woodville, bestowed on him by Zonophone when recording popular songs in the early twenties. He was Robert Woodville for a recording made c. September 1922 of *The Sheik* (Zonophone 2253 Yy 1787-2), an American hit by Harry B. Smith (librettist and lyricist for Victor Herbert), Francis Wheeler and Ted Snyder, inspired by Edith Maude Hull's best-selling (and daring) desert romance, which became a silent film co-starring Rudolph Valentino and Agnes Avres. Dawson could handle a popular song as adroitly as any concert ballad, *The Sheik of Araby* proving this conclusively.

The Banjo Song, from a group of songs called *Bandana Days*, appears to be nothing more than a pleasant ballad with a Deep South theme, recorded by Peter Dawson on 11 September 1928 (HMV B 2858, Bb 14342-1), and so it is. What make it so interesting are those who created it. *Bandana Days* was composed by Sidney Homer, who was long and happily married to the famous contralto Louise Dilworth Homer. They had six children. The lyrics (actually poems) were by Howard Weeden, not a man, as the name would suggest.

Howard Weeden (1847-1905) was the daughter of a Virginian cotton planter, her mother, from Georgia, was of Scottish ancestry. Miss Weeden, who never married, spent her whole life on the plantation and genuinely loved the black people about

wrote many poems. Another was *Uncle Rome*, also set by Homer, which Clarence Whitehill recorded for Victor in 1913.

We come now to one of the most intriguing songwriters I have ever encountered. In 1929 De Groot and his Orchestra recorded *Tryin'* (HMV B 3352), an instrumental version of a song written and composed by Valerie May. It had a charming melody. After *Tryin'* came three Valerie May songs recorded by Peter Dawson: *The Song of the Highway* (r.29 January 1931 on HMV B 3871, OB 272-2), *Devil-May-Care* (r.27 April 1932 on HMV B 4219, OB 2865-2) and *With a Song* (r. January 1933, HMV B4374, OB 4383-1).

I have never come across a vocal version of *Tryin'*. I am reasonably sure that Dawson did not record it. The other three songs had excellent lyrics and lilting melodies, being absolutely right for Dawson's rich bass-baritone. But who was Valerie May? The Performing Right Society, helpful on previous occasions, knew nothing about her. Her ballads were accepted by a minor publishing house. I feel sure it was not a name used by Peter Dawson. Her bright talent flared like a rocket and faded as quickly. So I ask again, with little hope of ever receiving an answer, who was Valerie May?

I Travel the Road was a tremendous hit for Peter Dawson, who first recorded it on 16 February 1931, (OB 35211), and then again c. 24 February 1932, (OB 2821-1), both the original version and the remake appearing on HMV B 3812. It was a minor miracle that this lovely song had arrived, for its beginnings were inauspicious.

Written by Donovan Parsons and composed by Pat Thayer, it began, of all things, as a fox-trot song in *Ps and Qs*, a 1925 touring revue, starring Walter Williams. It was published that year by Lareine & Co. Ltd., who not long afterwards went bust.

That might well have been the end. of *I Travel the Road*, and, indeed the song languished, such to its composer's disappointment. However, Lareine was acquired

by Keith Prowse, so this song became their property, and around the start of the thirties, having become the ballad it should have been originally, it was sung by Peter Dawson at the London Palladium, where the audience liked it. The rest (to coin a cliché) is history. Incidentally, the original recording of *I Travel the Road* still showed Lareine as its publisher. HMV B3812 was still available in 1950, but it does not appear in the 1955 catalogue.

I can discover nothing at all about Pat Thayer, who had other song successes. Donovan Parsons (1888-1980), author of the exquisite, pastoral lyric, was involved with a number of stage musicals as librettist or lyricist, beginning with *Dédé* in 1922 and ending with *The House That Jack Built* in 1929. With the close of the twenties he dropped out of sight.

One thing few people wanted once the Great war was over, and the full extent of the price paid became known, was a song about trench warfare. Nor was such a theme likely to appeal to theatregoers. It was not until January 1929 that a war play R. C. Sherriff's *Journey's End* began a long run at London's Savoy Theatre. It became a film, made by Tiffany and starring Colin Clive. In turn, this inspired a song called *The Journey's End*, written by Rex London and composed by Hero de Rance, which Dawson recorded c.27 January 1929 (HMV C 1805, Cc 18417-1).

Many great and lesser war poets had been killed in action. One of the latter survived and later became a best-selling 'thick-ear' detective novelist. His name was Peter Cheyney. His poem *The Ginchy Road* was set to music by 'L. Edward' and recorded by Dawson c. 25 January 1932 (HMV B 4089, OB 2140-2). 'L. Edward' was actually Lauri Bowen., a Londoner, born in 1890, whose other songs include *The Road Across the Sea* which Dawson had recorded c. 31 August 1924 (HMV. B.1901 Bb 5012-2).

Stark tragedy and. high drama lie behind a very sentimental song called *Dark-Haired Marie*, first recorded on 24. September 1932 by the tenor Frank Titterton, (Decca F 3210,

GB 4962-3), with its composer at the piano. Peter Dawson's version was recorded c. 2 January 1933, (HMV B 4405 OB 4382-). It was written by Edward Teschemacher, using his later professional name of Edward Lockton, and composed by 'Lozanne' She was a talented pianist who could also compose simple but appealing songs; rather old-fashioned ones. But 'Lozanne' was Alma Victoria Rattenbury, and in March 1935 she went on trial at London's Central Criminal Court, jointly charged with her 18-year old lover (she was 31) with the murder of her 67-year old husband, Francis Rattenbury.

The killing of Francis Rattenbury, a retired architect, by George Stoner became a cause célèbre. He was found guilty and sentenced to death but this was later commuted to life imprisonment. In fact, he only served seven years. Alma, a neurotic woman with a drink problem, was acquitted but took her own life shortly afterwards.

Frank Titterton, who had visited her while she was in prison, thought highly of her song writing ability. At the same session as *Dark-Haired Marie* he also recorded *You Brought My Heart the Sunshine*, also with a Lockton lyric, (GB 4961-1), and with accompaniment by 'Lozanne'. This too was issued on Decca F 3210. Frank Titterton had sung these and other 'Lozanne' songs over BBC radio prior to Alma Rattenbury's disgrace.

Finally, *Trees* must surely be one of the most widely recorded ballads of all time. Peter Dawson recorded it at Kingsway Ha11, London, c. 26 October 1934, with Herbert Dawson's organ accompaniment, (HMV B 8244, 0EA 1013-3). The two men were not related. *Trees* had begun as a poem by Joyce Kilmer (1886-1918) and was first published in 1913 in *Poetry*, a Chicago magazine. Nine years later it was set to music by Oscar Rasbach (1888-1962), an obscure pianist and music teacher born in Dayton, Kentucky. It was his only (but tremendous) hit. Born in the town of New Brunswick, New Jersey, Alfred Joyce Kilmer wrote a lot of published poetry, but enlisted as a private during the Great War. He was killed in action, being posthumously awarded the Croix de Guerre.

These are just a few of the many stories lying behind the songs which Peter Dawson recorded. There are many others, none as grim, I am sure, as that of *Dark-Haired Marie*, such an engaging little trifle to be thus haunted.

C.L.P.G.S. BOOKLIST - LATEST ADDITIONS

The Talking Machine - An Illustrated Companion by Tim Fabrizio and George Paul. This detailed work will be the reference book for machine enthusiasts against which all others will be judged. It contains magnificent coloured pictures and plenty of information on talking machines. Inevitably most of the machines are of American origin but that should not deter anyone interested in machines from purchasing this book. Collector's are advised to purchase this book before it goes out of print and becomes a collector's item in its own right. **Price £55 plus postage.**

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SOME NOTES ON THE CUTTING STYLUS FOR LATERAL-CUT GRAMOPHONE RECORDS

by Rolf Rekdal

The cutting styli for lateral-cut records were of two types, steel and sapphire. The steel styli were provided for non-professional use whilst the sapphire styli were developed for professional recording engineers. The lifetime of a recording sapphire was about 8-10 hours of cutting time and the sapphire could be re-sharpened a number of times, usually by the maker's re-sharpening service. A steel stylus had a lifetime of 15-30 hours of cutting time.

I have enclosed some photographs to show the different types in use. Photo No.1 shows three different styli: on the left a M.S.S. steel, in the middle a steel recording stylus for amateur use (this is of American origin) and on the right can be seen an old sapphire cutter with a brass shank, probably from the mechanical recording (acoustic) era. Photo No.2 shows 8 of Audiopoint's steel recording styli (positioned at different angles) I hope the printing can show this. The two to the far left show the flat portion of the shank to fasten the stylus to the recorder.

The cutting styli were made in different angles of the cutting face and the back angle. The British M.S.S. Recording Co. had a face angle of 92° and a back angle of 50° for their steel styli. The American company Audio Devices Inc. used a face angle of 87° on their sapphire stylus No.14. Photo No.3 shows a more modern sapphire stylus made by the American Micro-Point company. The tiny heating wire coiled around the shank is missing, but the photo shows clearly the back angle of this sapphire cutting stylus. The length of the stylus shown here is 16-18mm. And the diameter is 1.6mm.

I have made a sketch which shows the different faces of a recording stylus more clearly. In the mechanical recording era, the stylus was fastened to the stylus bar by sealing wax, but more recently a retaining screw was used when inserted in the recording head.

If collectors come across such tiny cutting tools, please take good care of them as they are now few and far between and not often found these days as they are no longer made.

C.L.P.G.S. BOOKLIST - LATEST ADDITIONS

Cat No. BD 36 *Edison Blue Amberol Recordings 1912 to 1914* by Ronald Dethlefsen. Coloured soft cover, 206 pp. Numerical list of records, many reproduced insert slips, alphabetical list of artists with monochrome illustrations. **Price £25 plus postage.**

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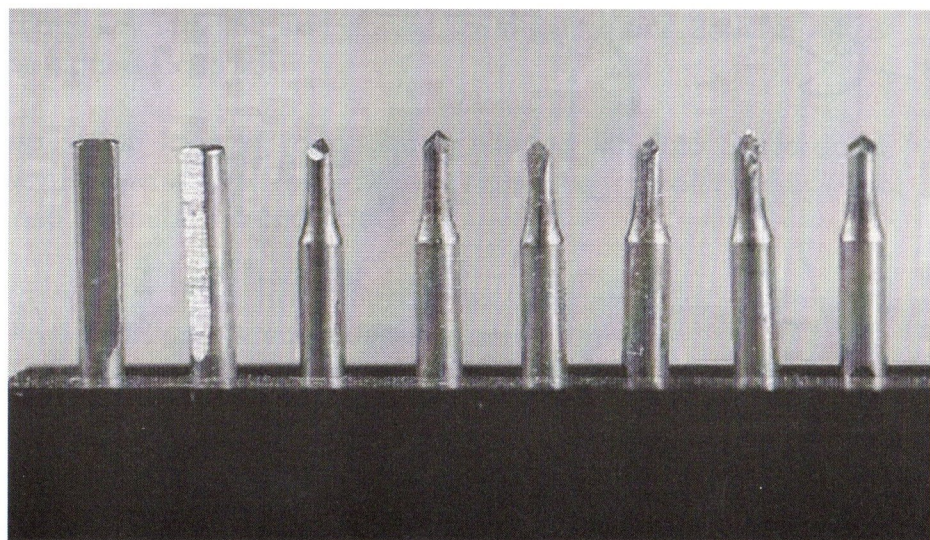
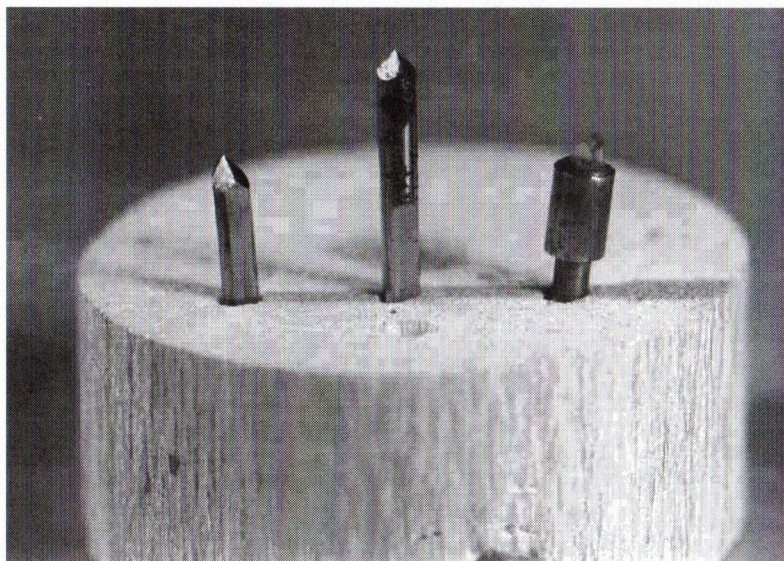
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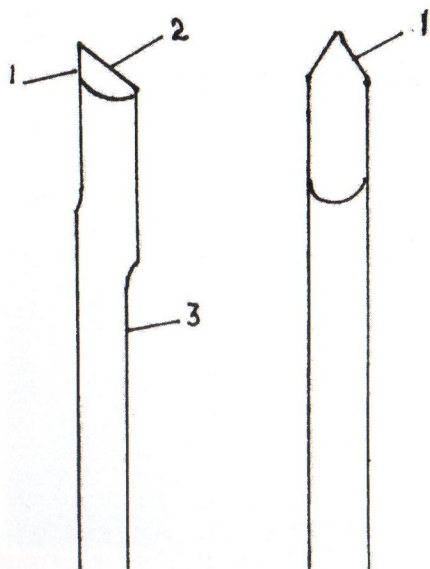
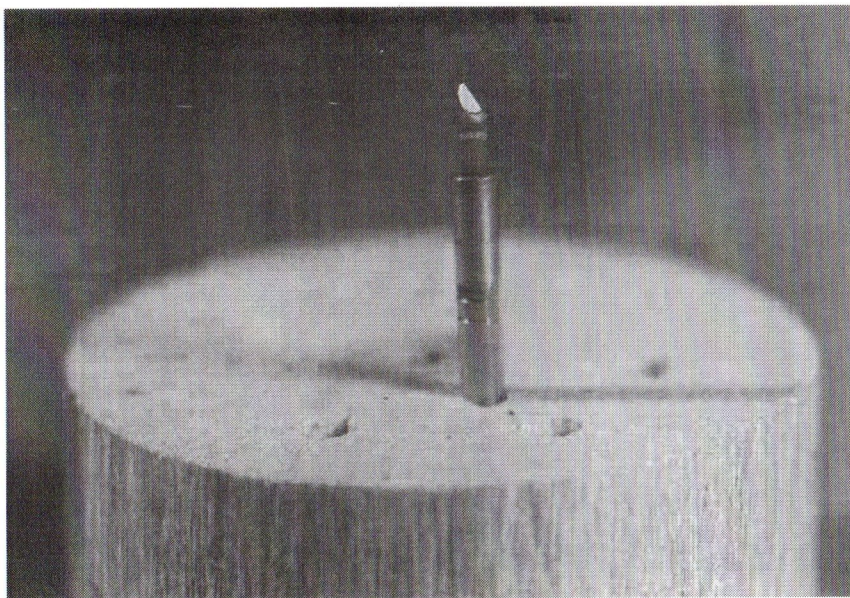
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1. Cutting face.
2. Back angle.
3. Flat portion for retaining screw.

FROM BAMBOO TO NUT-NEEDLE: EDISON'S SEARCH FOR THE PERFECT TIN-FOIL SYLUS

by Kurt Nauck

Last year, Prof. Michael Biel of Morehead State University in Kentucky brought the following article to my attention: "Unlocking the Legacies of the Edison Archives", by Seth Shulman [MIT's Technology Review; Feb/Mar 1997 issue]

Describing Edison's constant search for materials needed in his laboratory experiments, the article stated, in part:

"Edison put such exotic substances to use with surprising regularity. His notebooks, for instance, show that in their quest to discover an effective light bulb filament, he and his assistants experimented with no fewer than 3,000 separate materials, including platinum and Japanese bamboo, before finally settling on carbonized cotton thread. After much similar trial and error, Edison employed compressed rain forest nuts to make the needle used in some of his earliest phonograph models before ultimately choosing tungsten as the best material for the job."

This brief mention of Edison's search for suitable tinfoil stylus material intrigued me, and ultimately launched me on a course of research which has resulted in a most incredible (and evidently forgotten) story.

As most historians versed in technological history know, Edison went to great lengths in his quest for a suitable filament for the electric lamp. What seems to have been overlooked, however, was his similar search for an ideal tin-foil stylus material. As it turns out, many materials were tested (both natural and man-made) before Edison agents discovered a tree in the Amazonian rain forest. Though unknown to science at the

tree was eventually named the Brazilian Nut-needle (scientific name *Edisonia follii*). The nut-needle will reach 250 feet high at maturity, with the crown occupying the upper 10% (crown radius ranges from 20 to 35 feet).

The nuts are shaped like sewing needles with three fins, similar to fletches on an arrow. They have a peculiarly high specific gravity, such that when they break loose from the branches, they free fall with ever-increasing rapidity. Though soil and atmospheric conditions will affect penetration, nut-needles will typically plant themselves 4-6 inches deep in the surrounding substrate.

Unfortunately, nut-needles, once implanted, are useless for phonographic purposes (be-ware the blunted nut-needle was a common expression in Brazilian music parlors). Similarly, nut-needles harvested directly from the tree are also unusable, due primarily to the cloud-like conditions in the forest canopy. It seems, however, that the fall of the nut-needle creates a vortex which forms a low-pressure envelope around the shank of the nut. (Probably a result of the very slight angle of pitch of the fins, which impart a spin to the nut ranging from 120-160 rpm at ground level.) This "vacuum" serves to effectively extract moisture from the tip of the nut through accelerated capillary action.

Nut-needles harvested within 20 feet of the ground were found by Edison to have characteristics in resonance and durability which were ideal for tinfoil recording and playback. Unfortunately, however, nut-needle harvesters were in short supply, and grew

more so as demand increased. Ultimately, the nut-needle industry became a mere footnote in the annals of phonographic history, though the nut-needle has recently emerged as a key ingredient in Ben & Jerry's Rainforest Nut-Needle Delight.

As you can see, the article Dr. Biel brought to my attention almost got it right. The only misstatement seems to be the reference to a compression technique. There is no surviving documentary evidence that compression of the nut-needle was required to attain desired results.

{Kurt Nauck is an international dealer in vintage 78rpm and cylinder recordings. He may be reached in care of Nauck's Vintage Records, 6323 Inway Dr., Spring, TX 77389. E-mail may be sent to nauck@78rpm.com, or you may go directly to his website at www.78rpm.com

A copy of the referenced MIT article may be seen at the following Web address: <http://web.mit.edu/techreview/www/articles/fm97/shulman.html>

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August 18th	Frank Andrews - Full details in next issue

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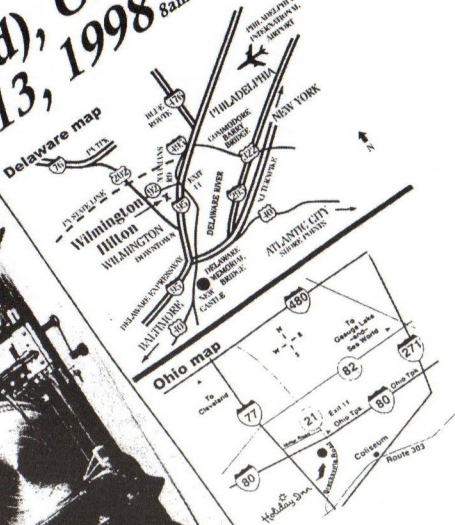
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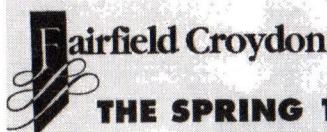
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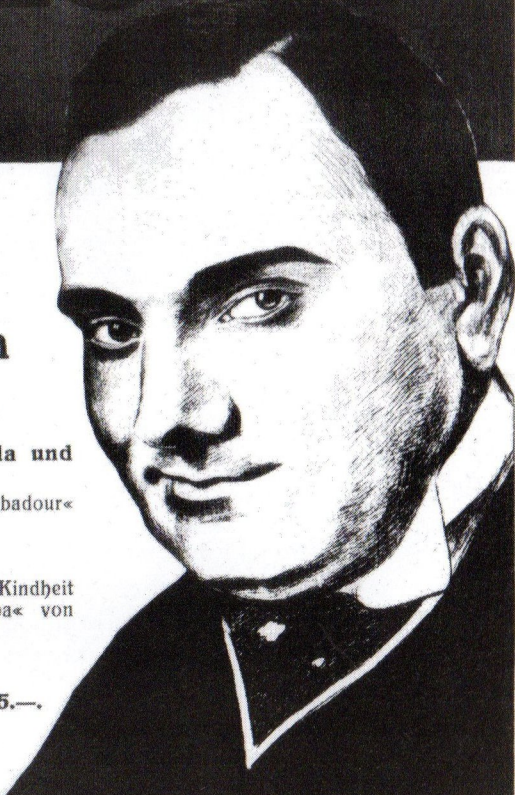
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100 YEARS OF DEUTSCHE GRAMMOPHON

by Chris Hamilton

1998 sees the centenary of Deutsche Grammophon, the oldest surviving record manufacturer in the world. Readers may be interested in a brief history of the company which I have written up from data supplied to me by Deutsche Grammophon.

In May 1898 Emile Berliner and his brother Joseph establish the first factory devoted solely to the manufacture of records. Deutsche Grammophon AG was formed in Hanover to operate this factory. The capital was 20,000 marks with Emile and Joseph Berliner as the major shareholders. It was officially incorporated on 6th December 1898.

The first records from the new factory were sent to London on 11th June 1898. In 1900 the controlling interest in Deutsche Grammophon was acquired by the newly established The Gramophone Company Ltd. The capital was increased to 1,000,000 marks with Emile and his brothers Joseph and Jakob holding 40% of the shares and The Gramophone Company Ltd. holding 60%. By this time the number of presses in use had increased from the original 4 in 1898 to 45. The Hanover factory also assembled gramophones. Initially the parts were imported from the USA.

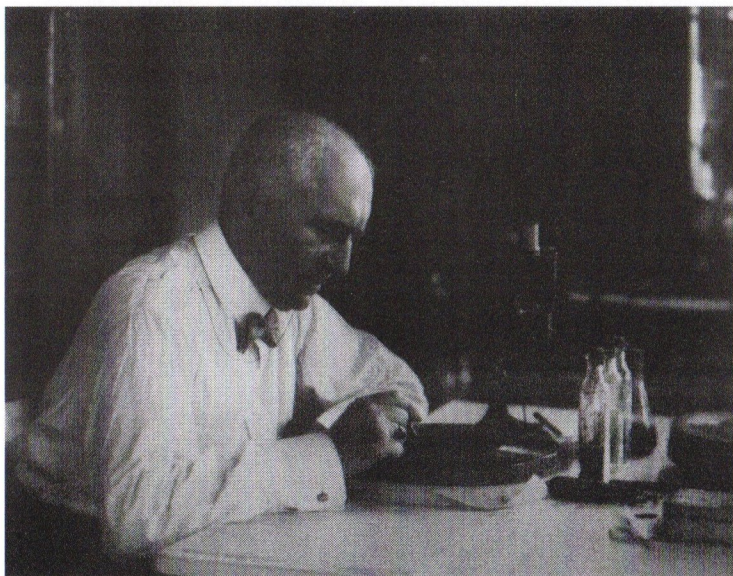
With the signing up of classical artists like Feodor Chaliapin and Enrico Caruso the market began to increase and more space was required for record manufacture. Larger premises were rented in Hanover's Podbielstrasse in 1902. In 1903 the company succeeded in recording the 93-year old Pope Leo XIII, the last 19th century pope. 12" records had been introduced and Deutsche Grammophon purchased its largest competitor, the International Zonophone Company. In 1904 the company opened its new Celler Chaussee factory which could press 25,000 records a day. It is interesting to note that the top price records sold for 20 marks and the factory workers, who were generally considered to be relatively well paid, earned 44 marks a week. One kilo of beef at that time cost 1.42

On 20th November 1907 the mill and rolling mill in Hanover were completely destroyed by fire. That year also saw the production of the company's first 12" double-sided records. In 1908 the Leipzig firm that held important patents for a hornless machine called the "Gramola" was purchased.

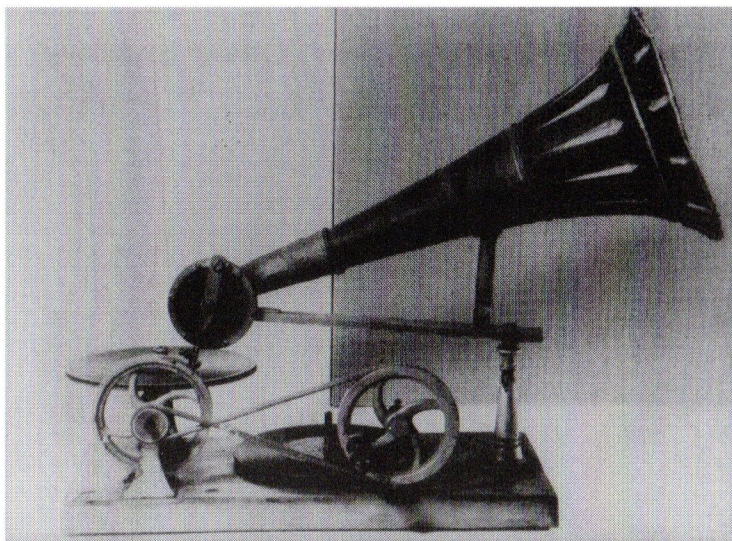
In 1909 Deutsche Grammophon formed a new subsidiary company called Grammophon Spezialhaus GmbH to sell Deutsche Grammophon machines in elegant surroundings. Shops were opened in several German towns including Berlin, Breslau, Cologne, Dusseldorf, Kiel, Königsberg and Nurnberg. In this year Wilhelm Backhaus made his first recordings for the company. Backhaus had a long recording career as he made records for Decca in the 1960s. The first recording of a piano concerto was issued in 1910 with Backhaus' recording of an abridged version of Grieg's Piano Concerto with the New Symphony Orchestra conducted by Landon Ronald on two 12" sides. Another milestone was reached in 1913 when Beethoven's Fifth Symphony with the Berlin Philharmonic Orchestra under their conductor Arthur Nikisch was published. It was released in Germany on four double-sided 12" records. The set cost 48 marks.

1914 saw the outbreak of the First World War. This resulted in the first of many radical changes to Deutsche Grammophon. The German government impounded the assets of the company. There was a great shortage of shellac, which was needed for the war effort. Only those who handed in old records could purchase new ones. In 1915 Heinrich Schlusnus made his first recording for the company. This was *Alla vita che t'arride* (sung in German) from Verdi's *Un ballo in maschera*. Schlusnus later became a leading exponent of German Lieder and made many outstanding recordings of this genre for Deutsche Grammophon.

In 1916 the authorities in Germany expropriated the assets of Deutsche Grammophon with the result that the British and German firms went their own ways. In 1917 Polyphon Musikwerke of Leipzig



Emile Berliner



Berliner hand-cranked Gramophon

Leipzig purchased the assets of Deutsche Grammophon. They continued the business as a separate entity and Richard Strauss made his first recordings for the company accompanying Heinrich Schlusnus in five of his lieder (*Ich liebe dich, Ruhe, meine Seele, Zueignung, Die Nacht and Das Geheimnis*).

Berlin became the company's headquarters in 1918. They were no longer able to use the "His Master's Voice" trademark or able to sell records abroad made by such celebrities as Caruso, Melba, and Patti. Over the next few years they had to rebuild their catalogue with new recordings made by indigenous artists such as Maria Ivogün, Emmi Leisner, Heinrich Schlusnus and Tino Pattiera, Wilhelm Kempff, Wilhelm Backhaus, Raoul von Koczalski, Carl Flesch, Richard Strauss, Hans Pfitzner, Leo Blech and Herman Abendroth.

In 1919 Deutsche Grammophon founded foreign subsidiaries in Austria (Polyphon-Sprechmaschinen und Schallplatten GmbH), in Denmark (Nordisk Polyphone A.B.) and in Sweden (Nordisk Polyphone A.S.). In 1920 two of the century's most celebrated artists, the pianist Wilhelm Kempff and the soprano Elisabeth Schumann made their first recordings for Deutsche Grammophon.

In 1921 Joseph Berliner resigns from the executive committee and resigns from the board in 1922 following disagreements with other directors. He was the last of the company's founders to go. In 1922 the "father-mother-son" process for matrix production is introduced.

In 1924 after a meeting of the Anglo-Mixed Arbitration Tribunal, which had been set up under the terms of The Treaty of Versailles, it was decided that the trademark "His Master's Voice" could be used again in Germany, but only for the home market. For the export market Deutsche Grammophon introduced the Polydor label. The company sold 2.1 million records that year and signed up two new artists Lotte Lehmann and Otto Klemperer, who made a recording of Beethoven's First Symphony with the Berlin State Opera Orchestra.

With the introduction of electrical recording in 1925 the company sought to re-record its whole repertoire. To help in this project the capital of Deutsche Grammophon was increased to 10 million marks. For works taking several records albums were introduced with the title of the work printed on the front cover. 1926 saw

formation of the company's first British subsidiary, The Gramophone Ltd. and Wilhelm Furtwängler made his first recordings for Deutsche Grammophon.

Erich Kleiber made his first recording for the company in 1927, *Overture to Die Fledermaus* by Johann Strauss II. Deutsche Grammophon signed a contract with the American company Brunswick which gave the company the right to distribute Brunswick's jazz records in Germany and in return Brunswick distributed Deutsche Grammophon's classical recordings in the USA. This year also saw the introduction of Deutsche Grammophon's first electrically amplified record player the "Polyfar". It sold for 2,750 marks.

By 1928 the Hanover factory employed 511 staff who produced 5.5 million records a year. A Japanese subsidiary, Nippon Polydor Chikuonki K.K., was formed. This year also saw Germany's first record to sell a million copies, *The Archangel Gabriel Announcing the Birth of Christ to the Shepherds*. Joseph Berliner died in 1928.

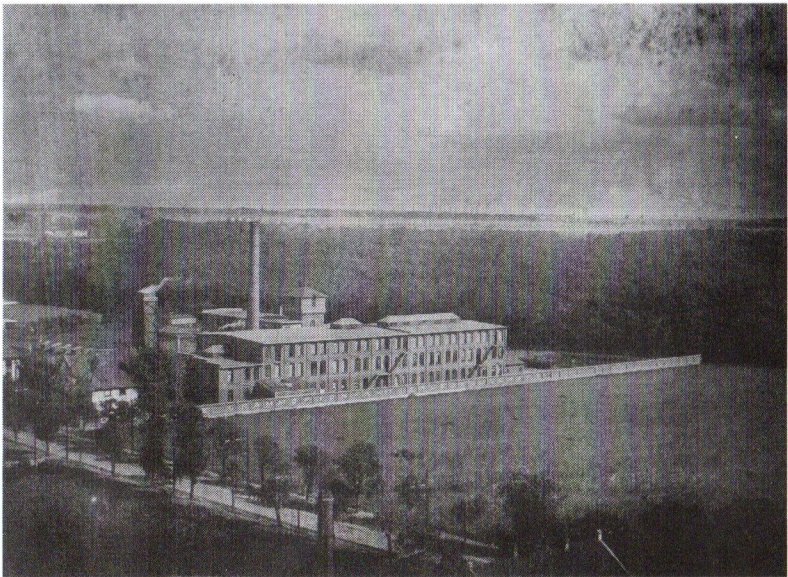
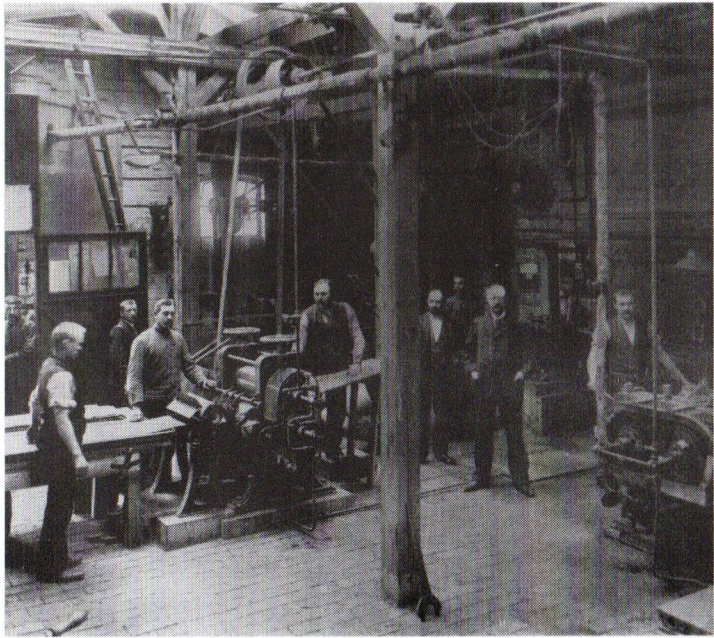
10 million records were produced in 1929 with as many as 83,000 in one day. The number of employees at the Hanover factory had risen to 600. That year also saw the formation of a French subsidiary, Société Phonographique Française Polydor S.A. Emile Berliner died in the same year.

The depression of the late 1920s early 1930s saw a massive decline in sales of records and by 1932 Deutsche Grammophon's production fell to 2.5 million records. This led to the merging of Polyphon-Werke and Deutsche Grammophon with the newly merged company retaining the name of Deutsche Grammophon. The factory in Leipzig was sold. The headquarters were moved back to Hanover from Berlin. The next year saw a further decline in production to 1.7 million records and Deutsche Grammophon sold off its Swiss subsidiary Polydor Holding AG (formerly Polyphon Holding AG).

1935 and 1936 saw even further declines in record sales and by 1936 only 1.4 million records were produced. This level of production was not enough to enable the company to continue trading and in 1937 Deutsche Grammophon AG was put into liquidation. The Deutsche Bank and Telefunken form a new company, Deutsche Grammophon GmbH, to take over the business.

Record production rose to 4.1 million records in 1938 and the company launched a new label "Grammophon Meisterklasse". The young Herbert

the



von Karajan makes is recruited to join the company's roster of artists. The contract was not finalised until the following year when Karajan made his first recording the *Overture to Die Zauberflöte* by Mozart. Other artists joining Deutsche Grammophon at this time were Paul van Kempen, Carl Schuricht, Victor de Sabata, Elly Ney, Georg Kulenkampff, Erna Berger, Tiana Lemnitz, Walter Ludwig and Julius Patzak.

During the Second World War production was severely curtailed and the number of available titles were reduced to 800 (covering all types of music). In 1941 control of Deutsche Grammophon passed to Siemens and Halske AG through a series of complicated share deals. This severed the connection with Telefunken. The Nazi authorities forbid Deutsche Grammophon to make recordings using Jewish artists. In 1943 the company abandoned the use of the "His Master's Voice" trademark. On 28th September that year the Hanover factory is badly damaged by allied action. Fortunately the pressing plant is untouched and most of the matrices survived. In January 1944 the administration building at Tempelhof in Berlin is completely destroyed.

On 3rd February 1945 the studios in Alte Jacobstrasse, Berlin were destroyed in an air raid. Later on that year in May about 50 employees from the factory in Hanover prepared to resume record production and by the end of the year 500,000 records were produced. In the latter part of the year after the American High Command gave permission production was resumed in Berlin in a specially adapted building utilising six surviving presses.

The Hanover factory was rebuilt in 1946 and employed 118 people. 25 more were employed in Berlin. Deutsche Grammophon finally received its licence to produce gramophone records in August. The company's turnover reached one million marks. Archiv Produktion is founded. This was a new label to cover early music. It used many unpublished manuscripts and the label tried to adopt the performance practice in use at the time of the works' composition. Period instruments or copies were used. Deutsche Grammophon adopted the use of magnetic tape to make all its recordings and it became the first company to use this method world-wide.

In spite of electricity cuts, coal shortages and raw material shortages in 1947 Deutsche Grammophon's turnover increased to 1.65 million marks.

The first recording for the new Archiv label are made in August and September. These consist of organ works by J. S. Bach performed by Helmut Walcha on the small organ in Jakobikirche in Lübeck.

By 1948 production at Hanover had risen to over 100,000 records per month. The annual total rose to 1.79 million. Deutsche Grammophon celebrated its 50th anniversary and issued its first complete post-war catalogue. The Berlin factory was closed because of the Berlin blockade and production transferred to Hanover. A new marketing strategy was launched. Each of the company's labels was to represent a specific sector of the market. The Polydor (red) label was to be used exclusively for popular music. The Deutsche Grammophon (yellow) label was to be the classical music label. Archiv Produktion (silver) was to be the early music label. With a few modifications this policy remains today.

1949 saw Ferenc Fricsay (the Hungarian conductor), a mainstay of Deutsche Grammophon's roster in the 1950s, made his first recording (Tchaikovsky's 5th Symphony) for the yellow label. A new invention (variable pitch grooving) which almost doubled the playing time of a 12" 78rpm record from 5 minutes to 9 minutes was adopted by the company. The first records utilising this new system were released the in the following year (1950). The company's annual turnover rose to 8.2 million marks and 3.2 million records were produced. A new trademark and label for the company's classical releases was designed. A notable feature of this label was the border of tulips. These tulips were arranged so that they acted as a stroboscope. This label continued into the era of the LP but the stroboscope still remained at 78rpm. Deutsche Grammophon sold its remaining rights to the "His Master's Voice" trademark to Electrola, the German subsidiary of EMI Ltd. Dietrich Fischer-Dieskau recorded Brahms' *Four Serious Songs* (his first recording for Deutsche Grammophon).

Deutsche Grammophon started preparations for the introduction of the LP in 1950. Wolfgang Sieglung was seconded from Siemens to draw up the marketing strategy for this project and stayed with Deutsche Grammophon for 24 years. 1950 also saw the first recordings in Wilhelm Kempff's first set of Beethoven's piano sonatas. Kempff also began recording all the Beethoven Piano Concertos with the Berlin Philharmonic Orchestra under Paul van Kempen. Kempff signed his first exclusive contract with Deutsche



Geraldine Farrar, the American soprano

Grammophon in 1935 and remained under contract to the company for the rest of his professional career. This contract was not exclusive as he made recordings for Decca in the late 1950s early 1960s.

1951 saw Deutsche Grammophon launch the LP to its markets. The LP was an American invention and was launched in the USA by Columbia in 1948. The early Deutsche Grammophon LPs came packed in a folded jacket with a semi-transparent protective sleeve machine stitched into it. Once a glue was developed that did not damage the vinyl record Deutsche Grammophon adopted record sleeves that had been glued together. The Amadeus Quartet made its first recording for Deutsche Grammophon (Schubert's *G major String Quartet*, D887). Wilhelm Furtwängler made his first recordings for the label in 1926 and in 1951 he returned to Deutsche Grammophon after his exclusive contract EMI ran out.

In 1953 Karl Böhm signed his first contract with Deutsche Grammophon. He later converted this to an exclusive contract. His first recording was Beethoven's *Fifth Symphony* with the Berlin Philharmonic Orchestra. In the same year Deutsche Grammophon launched its first 45rpm 7" records in both single form (5 minutes) and extended play form (EP) (8 minutes). Polydor Ltd. (later K.K.) is founded as one of the company's first post-war subsidiaries. By this time the number of Deutsche Grammophon's employees rose to 711 and its record sales rose to 10 million. The company's first complete opera recording (Lortzing's *Zar und Zimmermann* under Felix Leitner) is released on LP. Karl Richter made his first recording for the Archiv label and remained associated for the next 25 years until his death.

1954 saw the first complete recording by Deutsche Grammophon of a spoken drama on LP. This was Part One of Goethe's *Faust* in Gustaf Gründgen's production with Gründgen himself as Mephistosles. A British subsidiary, Heliodor Ltd. (later Polydor Ltd. and then Deutsche Grammophon Ltd.) was re-established in London.

In 1955 Deutsche Grammophon issued its first LP aimed specifically at younger listeners. This was *Wolfgang Amadeus*, a dramatised re-enactment with music of Mozart's life. This was issued to celebrate the bi-centenary of Mozart's birth in 1956. This recording remained in the catalogue for more than 30 years under several different guises. Its success led to new series of recordings

such as "For Young People", "DG Junior", "Discovering Composers" and "For Children".

The administration headquarters of Deutsche Grammophon Gesellschaft was transferred to Hamburg in 1956 with the production plants remaining in Hanover. DG's first stereo recording was made for the Archiv label with Helmut Walcha at the St. Laurens organ in Alkmaar.

1957 saw the laying of a foundation stone of a second factory at Langenhagen in Hanover. The factory went into production in 1959. Record production rose to 28.2 million records covering all types of music. A new series of recordings under the title of *Musica Nova* was issued in box sets. This covered contemporary composers (mostly German) such as Boris Blacher, Karl Amadeus Hartmann, Hans Werner Henze, Paul Hindemith, Ernst Krenek, Carl Orff and Karlheinz Stockhausen.

By 1958 stereo recordings were becoming the standard format for records and DG ceased producing shellac records and adopted injection moulding techniques for producing singles. The workforce had risen to 2,000 with a daily production of over 200,000 records.

In 1959 Herbert von Karajan returned to Deutsche Grammophon and makes recordings of eight of Brahms' *Hungarian Dances*, five of Dvorák's *Slavonic Dances* and Richard Strauss' *Ein Heldenleben*, all with the Berlin Philharmonic Orchestra. During the next 30 years Karajan recorded some 330 LPs for Deutsche Grammophon. The Amadeus started a project to record all of Beethoven's *String Quartets* in stereo, beginning with the middle works. DG signed a contract with MGM for an exchange of repertoire.

1960 saw the signing of an exclusive recording contract with the Argentinian pianist Martha Argerich. She was one of a number of leading pianist recruited by Deutsche Grammophon over the next few years as part of a deliberate policy to establish Deutsche Grammophon as a major piano label.

In 1961 DG started recording opera at La Scala, Milan beginning with Verdi's *Un ballo in maschera*, continuing with Verdi's *Don Carlos* (1962), Verdi's *La Traviata* (1963) and Verdi's *Rigoletto* (1964).

1962 saw the issue of Karajan's first stereo recording of Beethoven's *Nine Symphonies*. They were issued in a box set as Deutsche Grammophon's first subscription package. That year also



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saw the merging of the music and record businesses of the Dutch company Philips and the German company Siemens to form a single unit DGG/PPI (Deutsche Grammophon Gesellschaft/Philips Phonographic Industry).

President Kennedy's visit to Germany in 1963 was documented in a special LP issue by Deutsche Grammophon. Ferenc Fricsay died that year. He had made 200 recordings for DG.

Deutsche Grammophon increasingly became the centre of a world-wide network of companies whose prime purpose was the creation of new products in the field of classical music. In 1964 a prototype of a video carrier manufactured with a thermoplast plate and read by an electronic beam was manufactured in Hanover. This was an early ancestor of the CD.

1965 saw the start of manufacture of the audio cassette in Hanover. The year saw more recordings made in La Scala, Milan. This time Leoncavallo's *I Pagliacci* and Mascagni's *Cavalleria Rusticana* both under Herbert von Karajan were recorded.

The Salzburg Festival was founded in 1967 by Herbert von Karajan and it opened with Karajan's own production of Wagner's *Die Walküre*. Deutsche Grammophon had already recorded it. This year also saw Claudio Abbado's first recordings for Deutsche Grammophon. These were Ravel's *Piano Concerto* and Prokofiev's *3rd Piano Concerto* with the Berlin Philharmonic Orchestra.

A special label "Avant-garde" was introduced in 1968 on which DG released a number of contemporary works featuring composers such as John Cage, Mauricio Kagel, György Ligeti, Witold Lutoslawski and Luigi Nono. The series lasted until 1971 and comprised 24 LPs.

In 1969 Deutsche Grammophon prepared to celebrate the bi-centenary of Beethoven's birth in 1970 by releasing its first twelve-part Beethoven Edition on 76 LPs. This was followed by its release on cassette in 1970. The accompanying book was issued in Danish, German, English, French, Italian, Japanese, Spanish and Swedish. An American subsidiary, Polydor Inc. was established. 1969 also saw DG's first exclusive contract with an American Orchestra. This was with the Boston Symphony Orchestra and the Boston Pops under Arthur Fiedler. William Steinberg and Michael Tilson Thomas marked their first record-

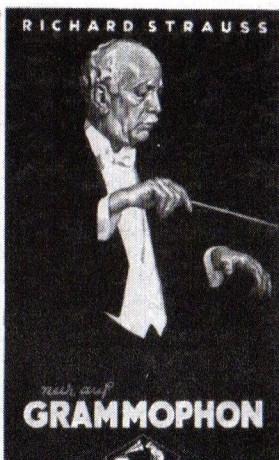
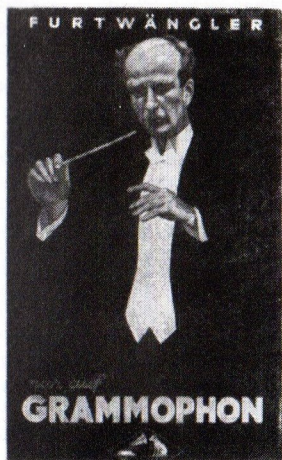
ings for the yellow label. Another massive project was started. This was the recording of all of Schubert's songs for the male voice. There were over 600 and by the time the project was finished in 1972 it totalled 29 LPs. The soloist was Dietrich Fischer-Dieskau (baritone) and he was accompanied by the celebrated English pianist Gerald Moore, who made his first recordings in days of the mechanical (acoustic) recording process.

In 1970 apart from celebrating the Beethoven bi-centenary Deutsche Grammophon made its first recordings with the Vienna Philharmonic Orchestra under Karl Böhm (Beethoven's *Ninth Symphony*).

In 1971 PolyGram International was founded with joint headquarters in Hamburg and Baarn (in Holland). It was the successor to the Deutsche Grammophon/Philips group of companies and Siemens of Munich and Philips of Eindhoven each have 50% of the shares. Deutsche Grammophon GmbH was renamed Polydor International GmbH (1971), while, from 1972, the name Deutsche Grammophon Gesellschaft is given to the German subsidiary. Johann Sebastian Bach's complete organ works were issued on 15 LPs in two boxed sets to celebrate the 25th anniversary of the Archiv label. DG signed up Maurizio Pollini, the Italian pianist who won the 1960 Warsaw Chopin Competition. He was previously contracted to EMI Ltd. His first recording for DG were of works by Stravinsky and Prokofiev. Another Italian pianist Arturo Benedetti Michelangeli also makes his first recording for DG. This was Debussy's *Images* and *Children's Corner*.

1972 saw Deutsche Grammophon increase its activities in the United States of America. Leonard Bernstein made his first recording for DGG (a complete performance of Bizet's *Carmen* based on performances at the Metropolitan Opera, New York with Marilyn Horne as Carmen). A new administration building to house the complete Computing and Recording Departments is opened at Factory II on the Hanover-Langenhagen complex. It also housed the Phonodisc Service, later known as PolyGram Record Service and then as PolyGram Record Operations. This was the department handling the production and distribution of records.

1973 was the 75th anniversary of Deutsche Grammophon. The occasion was marked by an



DIE WINTERSPIELZEIT BEGINNT

aber nicht jeder hat Gelegenheit, Furtwängler mit dem Philharmonischen Orchester, Richard Strauß am Dirigentenpult oder die großen Sängerinnen und Sänger der Oper persönlich zu erleben. Nirgends offenbart sich Bedeutung und Wert der Schallplatte so sinnfällig wie hier. Die von den großen Dirigenten selbst geleiteten, von berühmten Sängern oft nur bei uns gesungenen Aufnahmen, geben jedem Gelegenheit, musikalische Kenntnisse zu pflegen und zu vertiefen.

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official ceremony at the Congress Centre in Hamburg. Guests speakers included Peter Ustinov and Oliver Berliner, the grandson of Emile Berliner. Gustav Heinemann, the President of the Federal Republic of Germany was the guest of honour. A new work specially commissioned for the occasion received its first performance. This was 1898 by Mauricio Kagel. *The World of the Symphony* a 12-part edition on 93 LPs was issued by DGG to celebrate its 75th birthday. This Edition was accompanied by a lavishly illustrated book in three languages. Erich Kleiber's son Carlos makes his first recording (Weber's *Der Freischütz*) for the company.

DG celebrated another anniversary in 1975. This was the 225th anniversary of the death of Johann Sebastian Bach. Archiv Produktion releases its first *Bach Edition* in 11 parts on 99 LPs. Deutsche Grammophon launched its mid-price series "Resonance" ("Privilege" in English speaking markets) on LP and cassette. The works included were designed to form a nucleus of a classical collection. By the time the series ended in 1987 some 281 titles had been released in Germany.

Carlo Maria Giulini made his first recordings for DG. He was another artist gained from EMI Ltd. These recordings were Mahler's *Ninth Symphony*, Mussorgsky's *Pictures from an Exhibition* and Ravel's *Rapsodie espagnole*, all with the Chicago Symphony Orchestra. Deutsche Grammophon signs an exclusive contract with the Polish pianist Krystian Zimerman.

To mark the 150th anniversary of the death of Beethoven DG release Herbert von Karajan's second complete cycle of Beethoven Symphonies in stereo in 1977. Karajan and all the members of the Berlin Philharmonic Orchestra were all presented with a Golden Disc to celebrate sales of 1.2 million copies of their 1962 cycle of Beethoven Symphonies. Philips introduces the video disc in the United States of America.

In 1978 the 15-year old violinist Anne-Sophie Mutter (a protégée of Herbert von Karajan) makes her first recording, Mozart's *Violin Concertos No.3* and *No.5* with the Berlin Philharmonic Orchestra under Herbert von Karajan. 1978 also saw Trevor Pinnock and his English Consort sign an exclusive contract with Archiv Produktion. John Eliot Gardiner also started his successful partnership with the Archiv label that year. Gidon Kremer, the Russian violinist, made his first recording for DG in 1978. Dr Hermann Franz joined Deutsche Grammophon as Technical Director.

He assumed responsibility for the planning and development of the compact disc which takes place over the next five years.

In 1979 Polydor Inc. hived off the classical departments of Deutsche Grammophon and Philips to form an independent company trading as Classics International (with both labels retaining their autonomy). Following PolyGram's takeover of Decca Records Ltd., the American activities of Decca's London label were integrated into Classics International in 1980. A new mid-price label "Archiv Resonance" (in English-speaking countries "Archiv Privilege") is launched. By 1984 96 LPs and cassettes had been released in the series. 1979 also saw Deutsche Grammophon make its first digital recording (Tchaikovsky's *Violin Concerto* with Gidon Kremer and the Berlin Philharmonic Orchestra conducted by Lorin Maazel).

1980 saw further organisational changes with the recording activities of Phonogram International (Baarn) and Polydor International (Hamburg) as well as their subsidiaries consolidated into PRO (PolyGram Record Operations). Giuseppe Sinopoli, the Italian conductor, made his first recording for DG (*Quadrivium, Aura* and *Biogramma* by Bruno Maderna). Another conductor to make his first recording for DG that year was the American conductor, James Levine. The Debut label from the years 1971-4 is revived under the name "Concours" and like its predecessor concentrates on young artists at the start of their careers. The guitarist Göran Söllscher was one such artist. The label was designed to promote a younger generation of musicians.

In 1981 Philips and Sony (the joint developers) and PolyGram (the first European manufacturer) introduced the new music carrier Compact Disc (CD) at the Salzburg Easter Festival. The guest of honour is Herbert von Karajan who became a champion promoter of this new revolutionary medium. The 23-year old Yugoslavian pianist Ivo Pogorelich made his first recording for Deutsche Grammophon. Pogorelich won a specially created prize at the 1981 Chopin Piano Competition. 1981 also saw the death of two Deutsche Grammophon's greatest artists, Karl Richter and Karl Böhm.

1982 saw the launch of compact disc as a new digitally recorded music carrier. Claudio Arrau pressed the start button at the new CD factory in Hanover-Langenhagen. The Berlin Philharmonic Orchestra celebrated its centenary in 1982 and The Berlin Philharmonic Orchestra celebrated its

centenary in 1982 and to mark the occasion Deutsche Grammophon released a six-part edition of 33 LPs. Mischa Maisky, the cellist, signed his first contract with DG.

Another reorganisation took place in 1983 when the Polydor International Classical department is renamed Deutsche Grammophon Production. It remained part of PolyGram International (later renamed PolyGram International Music) with its headquarters in Baarn. In 1984 the management offices are moved to London. A clearer line was drawn between the company's activities in the pop and classical markets. The same year saw the combining of the three classical repertoire centres (Decca in London, Deutsche Grammophon in Hamburg and Philips in Baarn) into a single management unit called PolyGram Classics International. The autonomy of the separate companies was not affected as far as their attitudes on artists and repertoire was concerned. The marketing, promotion, product design, house style, label identity and the ability to compete with each other was not changed either. Yet another anniversary was celebrated by DG. This was the 150th anniversary of Brahms' birth. To mark this occasion an 8-part complete edition of Brahms' works was issued with an illustrated book in three languages. March of 1983 saw the launch of CD in Europe.

1984 saw Herbert von Karajan record his third cycle of Beethoven's Symphonies with the Berlin Philharmonic orchestra in stereo. This time they were recorded using the digital process. The 300th anniversary of the birth of J. S. Bach in 1685 is celebrated with a new *Bach Edition* on the Archiv label. This comprised 130 LPs in 12 boxed sets. Although originally intended for the German market interest was so great it was launched world-wide. DG came to a deal with Sony of Japan to use their trademark name "Walkman" on a series of cassettes. This resulted in the Deutsche Grammophon "Walkman Classics" series on cassette. This was the company's first classical release on cassette without a parallel release on LP. Chrome dioxide tape was used and each release had up to 90 minutes of music included. A wider advertising approach, not specifically geared to the classical market, was used and this resulted in a large increase in sales. A second series "Pocket Music" followed in 1987. At the end of 1984 (and with effect from the first of January 1985) Siemens sold 40% of its half-share in PolyGram International to Philips. Its remaining 10% was taken over by Philips in 1987. The first CD-Roms were produced in Hanover-Langenhagen.

In 1988 the millionth CD featuring Herbert von Karajan left Deutsche Grammophon's factory in Hanover. DG's first recording of the legendary pianist Vladimir Horowitz was released. This was the soundtrack from the documentary video *The Last Romantic*. Three further recordings were released in 1986 and 1987, *The Studio Recordings* (1986), *Horowitz in Moscow* (1986) and *Horowitz Plays Mozart* (made in Milan in 1987 with Carlo Maria Giulini conducting). Deutsche Grammophon's 1985 best seller was Leonard Bernstein's *West Side Story* with Kiri Te Kanawa and José Carreras. This was the first recording of the work with the composer conducting. Neemi Järvi and The Gothenburg Symphony Orchestra made their first appearance on DG.

1986 saw more organisational changes with all the pop activities of Polydor International integrated into the PolyGram Popular Division in London and by the end of 1988 all remaining international pop activities in Hamburg are terminated. The companies operating in the German market were restructured with the setting up of PolyGram GmbH. Deutsche Grammophon launched a new classical series on LP and cassette "Galleria" (in France "Galerie"). All the recordings are digitally remastered. The packaging incorporated contemporary designs on a white background. This was DG's last successful series of reissues on vinyl. 97 recordings are released on both LP and cassette. 1986 was the most successful year in Deutsche Grammophon's history from a commercial and artistic point of view. This was mainly due to the success of CD. By the end of the year both Deutsche Grammophon and Archiv had 473 album titles in their catalogue. CDs made up for 62% of PolyGram Classic's annual sales. PolyGram International GmbH did a deal with the film and television company Unitel, to release classical film and video productions on video disc (and other configurations) on the Decca, Deutsche Grammophon and Philips Classics labels. The first video discs were released in Japan at the end of 1987. Control of the factories in Hanover and Langenhagen are taken over by joint operation with the American chemical concern Du Pont. The new company was called Philips Du Pont Optical (PDO).

In 1987 Deutsche Grammophon re-launched its Galleria series as a mid-price CD series. The prices of CD fell throughout the world due to there being a surplus of manufacturing capacity. Fierce competition resulted with many small and previously unknown classical labels appearing on the market. Archiv Production celebrated its fortieth

anniversary with a special ceremony at the Goldener Saal in the Town hall in Lübeck. CD video is presented for the first time at the Funkausstellung in Berlin. The violinist Gil Shaham signs an exclusive recording contract.

Herbert von Karajan was 80 years old on 5th April 1988. To celebrate the occasion Deutsche Grammophon released its *Karajan Edition* with 100 works released on 25 CDs. All feature the Berlin Philharmonic Orchestra and the packaging featured paintings by the conductor's wife Eliette von Karajan. Another set was released to mark the conductor's fiftieth anniversary of his first recording. This 6-CD set comprises Karajan's recordings from 1938 to 1943. All made their first appearance on CD. DG's first budget label "Favorit" (in the United States it is called "Musikfest") was launched. DG's Collectors series is re-launched on CD as "20th Century Classics" and met with international acclaim. Leonard Bernstein's seventieth birthday on 25th August was celebrated with the release of boxed sets of Bernstein's recordings of Beethoven's *Nine Symphonies*, Brahms's *Four Symphonies*, all with The Vienna Philharmonic Orchestra and all of DG's recordings of Bernstein's own works. Deutsche Grammophon Gesellschaft replaced Deutsche Grammophon Production and is once more the official name of the company.

1989 saw the death of two more of Deutsche Grammophon's major recording artists. Firstly Herbert von Karajan died at the age of 81 on 16th July and secondly Vladimir Horowitz died in November at the age of 85. Karajan's final performance (Bruckner's *Symphony No. 7*) on 23rd April 1989 in the Vienna Musikverein is recorded and released in February 1990. In September DG signed an exclusive recording contract with the French composer and conductor Pierre Boulez. Deutsche Grammophon also signed up the Portuguese pianist Maria João Pires and she recorded some piano sonatas by Mozart and Schubert. In November she signed her first long-term exclusive contract. 1989 also saw the young Russian virtuoso pianist Yevgeny Kissin make his first appearance on Deutsche Grammophon performing Tchaikovsky's *Piano Concerto No. 1* with the Berlin Philharmonic Orchestra conducted by Herbert von Karajan. An important technical advance was made when the Deutsche Grammophon Recording Department in Hanover (known as "The Recording Centre") introduced High-Bit technology for 2-track recordings and made digital recordings following the "Stagebox" principle with amplifiers and converters on stage.

High-Bit technology was introduced for multi-track recordings in 1990 and in September 1991 the first recording with the company's advanced 4D Audio Recording technology involving remote-controlled microphone and pre-amplifier, 21-bit analogue-digital converter, the "Stagebox" principle and all-digital mixing/authentic bit imaging was introduced. By January 1993 all recordings at the Deutsche Grammophon Gesellschaft Recording Centre were made with 4D Audio recording technology. The official introduction of the new system to the public took place at various times during 1993.

With the fall of the Iron Curtain in 1989 new PolyGram operating companies were set up in the following years in former Soviet satellite countries such as Poland and the Czech Republic. This opened up new sales and audiences for Deutsche Grammophon in East Europe. Sales of Karajan recordings continued apace helped by popular compilations such as DG's French subsidiary's album, *Adagio*, which was eventually marketed world-wide. January saw the issue of Leonard Bernstein's live recording from the previous month of Beethoven's Ninth Symphony from the East Berlin Schauspielhaus. Marketed as *Ode to Freedom* this concert and recording captured the spirit of hope associated with the reunification of Germany. Two months before his death in October Deutsche Grammophon issued the *Leonard Bernstein Edition* on 25 mid-price CDs and cassettes. October of that year saw the signing up of the Korean conductor and pianist Myung-Whun Chung on a long-term exclusive contract.

1991 saw the death of three more of Deutsche Grammophon's celebrated artists. Wilhelm Kempff died on 23rd May aged 91. He had recorded for Deutsche Grammophon for over 70 years. Rudolf Serkin died at his home in the United States of America on 8th May and Helmut Walcha died in Frankfurt in August. The Yellow Label recruited a new generation of artists beginning with the young French flautist Patrick Gallois, pianists Jean-Marc Luisada and Anatol Ugorski. The 20 CD *Domingo Edition* was released at the end of the year to mark the 25th anniversary of the tenor's European debut.

In January 1992 Deutsche Grammophon issued a 12-CD edition celebrating the 150th anniversary of the Vienna Philharmonic Orchestra called *150 Jahre Wiener Philharmoniker*. The edition featured some historical recordings from 78s and live recordings made with some famous conductors. Some of these recordings came from the Orchestra's own archive.

The competition in the record market caused more reorganisation in the marketing, promotion and the advertising departments of Deutsche Grammophon in 1993. DG released the *Karajan Gold Edition* to celebrate the 85th anniversary of the conductor's birth. For this edition some of his digital recordings were re-mixed. 1993 saw the signing of the Welsh bass-baritone Bryn Terfel on a long-term contract. The famous Russian pianist/conductor Mikhail Pletnev and His Russian National Orchestra, who formerly recorded for Virgin Classics, signed an exclusive recording contract.

1994 saw the release of the *Böhm Opera Collection*, an 18-CD set in a slipcase with the Strauss operas, to celebrate the 100th anniversary of the conductor's birth. Further technical advances were utilised when DG recorded Claudio Abbado and the Berlin Philharmonic Orchestra in Mahler's Symphony No.8 using its 24-bit multi-track recording capability (the latest development of its 4D Audio Recording technology). Further innovations included 23-bit analogue to digital conversion and authentic clock recovery (ACR). Other releases included John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique performing Beethoven's symphonies, *The Ferenc Fricsay Edition* comprising 10 CDs (issued to celebrate the 80th anniversary of the conductor's birth) and the first 25 CDs in its new all-digital mid-priced "Masters" series.

Pierre Boulez was 70 in 1995 and DG ran a series of publicity and promotion campaigns throughout the year to celebrate the occasion. June of that year saw the death of Arturo Benedetti Michelangeli, the celebrated Italian pianist and DG issued a special edition featuring many of the pianist's celebrated Deutsche Grammophon recordings was issued in memory of the pianist. The "Originals" series, featuring legendary recordings from the Deutsche Grammophon was launched. In June André Previn signed an exclusive recording contract. The English composer/conductor made his first recordings for DG in 1995 and Dietrich Fischer-Dieskau's 70th birthday is celebrated with the release of a 44-CD box set featuring many of the baritone's most famous lieder recordings.

March 1996 saw Bryn Terfel sign a new exclusive recording contract with DG. In June the "Emil Berliner Haus", the new Deutsche Grammophon Recording Centre was opened in Hanover. This centre combined state-of-the-art acoustical conditions with the most advanced recording technology. The Centre also housed the PolyGram Tape Library and Mastering Centre. Oliver Berliner, Emil's grandson, and other members of the Berliner family attended the opening ceremony. The *Henze Collection* was issued to mark the 70th birthday of the German composer Hans Werner Henze. The 1983 *Brahms Edition* was reissued on CD and *Codex* a special edition featuring treasures from the Archiv catalogue was issued.

The state of the classical record market in 1997 forced PolyGram to re-assess its business and achieve cost reductions. Several of its major artists' contracts were re-negotiated and some were cancelled. A downsizing of personnel took place at the Repertoire and Recording Centres. Deutsche Grammophon had to bear its share of this exercise. Archiv Produktion celebrated its 50th anniversary. The young Italian pianist Gianluca Cascioli makes his debut recording. To mark the celebration of 100 years of Deutsche Grammophon in 1998 the company issued its 87-CD *Complete Beethoven Edition* on 15th October. At a New Year's Eve Concert in Berlin, Claudio Abbado and the Berlin Philharmonic Orchestra were joined by other distinguished Deutsche Grammophon artists for a special celebration to mark the beginning of Deutsche Grammophon's centenary in 1998.

I would like to thank Deutsche Grammophon Gesellschaft for supplying the data and illustra-

REGIONAL GROUP SECRETARIES

Clockwork Music Group

H. P. Bailey, [REDACTED]
Tyne and Wear NE16 4ES

Midlands Group

Phil Bennett, [REDACTED] Whitmore Reans,
Wolverhampton WV6 0JW. Tel: [REDACTED]

Northern Group

Ann Mallinson, [REDACTED]
[REDACTED] Barrow, Cumbria LA13 0HO.
Tel: [REDACTED]

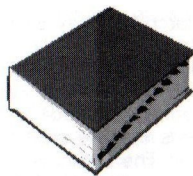
West of England Group:

Paul Morris, [REDACTED], Exeter, Devon

REVIEWS

Discographie der deutschen Sprachaufnahmen, Band 2 by

Rainer E. Lotz and Walter Roller
ISBN 3-9803461-9-6



This book is the second part of a discography of German spoken word recordings. It covers both commercial recordings and recordings made by radio companies for broadcasting. The discography covers many actors, politicians, scientists and others.

Reading this book, which is written in German, I was surprised to find out that Ramsay MacDonald made a record in October 1925 for Autophon. It was recorded in English and was entitled *My Visit in Germany*. To my knowledge this record was not issued in the U.K. Another British person to record in Germany was the physicist Lord Rutherford. His lecture at Göttingen University on 14th December 1931 was recorded by The Gramophone Co. Ltd. but not issued. Telefunken issued part of it on T 6077.

There is a comprehensive listing of Adolf Hitler's speeches during the years 1932-36. Albert Einstein is also listed as having made recordings. Brief biographical details are given for most of the people listed and a brief summary of what is on the recordings is given in many cases.

This book is a well-researched and comprehensive discography and should be on the bookshelves of all those interested in speech records. I can strongly recommend it and hope that the publishers will sell enough copies to enable them continue their good work on German discographies.

There is one mistake which I found annoying until I discovered the root of the problem. The index (which covers Part 1 as well) goes out of kilter when it reaches Saburo Kurusu. This person should be on page 455 not 457. Every subsequent person is listed 2 pages further than he/she should be. If the book is ever reprinted I hope the publishers will correct the error.

This book of 274 pages is available from the publisher **Birgit Lotz Verlag**, [redacted]

[redacted] Bonn, Germany, price **DM100 plus postage.**

Chris Hamilton

Columbia Graphophone Company Limited - Columbia DX and YBX Series of 78rpm discs, 1930-1959 compiled by Michael Smith with Frank Andrews, Ernest and Ernie Bayly Jnr. 218 pages, A4

This discography fills a gap in the listing of the of the British issues of The Columbia Graphophone Company Ltd. The book is the ideal compliment to Columbia 10" Records 1904-1930 by Frank Andrews and Columbia Twelve Inch Records in the United Kingdom 1906-1930 by Ronald Taylor.

Michael Smith and his colleagues have done an excellent job in listing the Columbia DX and YBX series. The book is divided into 6 sections: Columbia DX Series 1-1931; Columbia Automatic Couplings DX Series 8000-8406; Columbia 9000 Manual Series Late Auto-Couplings in DX Series; Columbia YBX Series 1-51; Index of Artists DX Series and Index of Artists YBX Series.

The records in each section (except the indices) are listed in order of catalogue number and full details of the artists, works and composers are given along with the recording date, date of issue and date of deletion. All the information is well-laid out and easy to follow.

I checked some of my DX records and was able to find out much information that I was not aware of before. However on checking Columbia DX 370 (the only record Laurel and Hardy made in this country) and recorded on 18th August 1932. I was surprised to see no mention of the orchestra or conductor who performed *The Dance of the Cuckoos*. I seem to remember that Frank Andrews told me some years ago that it was a studio orchestra conducted by Van Phillips. One of my favourite records I listened to a lot when I was a boy was my parents' copy of Stanley Holloway in *With Her Head Tucked Underneath Her Arm* and *The Beefeater* on Columbia DX 603. On looking this up I found that it was recorded on 7th September 1934, issued in October 1934 and deleted in February 1945. All information new to me.

The book includes recordings from France, Italy and the USA that were issued in this country in the DX and YBX series. The scope of music covered by the DX and YBX series is rather wide and includes classical, musicals and popular material with artists ranging from Sir Walford Davies and Sir Dan Godfrey through Lily Morris, Debroy Somers and Bransby Williams to the Grenadier Bands and André Kostelanetz and his Orchestra.

All in all this is an indispensable book and should be on every record collector's shelves. It is available from **Michael Smith** direct at [redacted], Gillingham, Kent ME8 0HG at **£20 including UK p&p**. Buy it before it goes out of print!

Chris Hamilton

Date About all Those English Seventy-eights: Part 2: private, publishers, etc. by Eddie Shaw

Some time ago, I reviewed two editions of Part 1 of Eddie's *magnum opus* (*Hillandale News* 201, December 1994; 205, August 1995), which dealt with the ordinary commercial issues of 'records made in England.' Part 2 now takes us into the rarefied area of specialised issues, discs made for private circulation, for advertising, for book and music publishers, etc (and even some apparently made in Scotland and Wales).

The first impression of this 36-page booklet is one of a great improvement in usability compared with the production of Part 1: the A4 pages open flat, and the type is clear and is well printed, which all make for easy finding of information, or for browsing for gems. One small point worth considering here would be that the (folded A3) sheets should be trimmed slightly on the outside edge to make it easier to flick through the pages (as with *Hillandale*).

The layout of contents is the same as in Part 1, with label names arranged in alphabetical order and each size and/or prefix series given a separate entry (some series are marked as mixed 10"/12"). Each label entry then consists of a list of catalogue numbers and dates of issue (where known). As I have commented on this layout previously, I shall note only that the advantages (and disadvantages) remain very much as before; some oddities such as 'pre36' for acoustic discs are explained by the use of *definite* sources such as the *Gramophone Shop Encyclopedia of Recorded Music* (1936) rather than wild interpolations, however well-meaning.

Perhaps the most useful (and certainly entertaining) aspect of this listing is the sheer scope of minor labels, both well-known and hardly known at all! Alas, some of these have minimal information, sometimes little more than the known size of the discs; but I have never before seen so many label names which I have never heard of listed in one place. From the rather vague Local Disc

or M.A.F. to the more explicit MacGiver & Dart or Theme Music, it really is rather fun just to glimpse at the expanse of oddities in amongst the more 'normal' Decca, EMI and National Gramophonic Society. (Incidentally, the NGS entries, and other entries such as 'pre50' for issues for Rimington van Wyck, rather suggest that perhaps Eddie has yet to get to grips with the full range of information available from the Gramophone magazine..)

Here we can find the really eccentric 'A Universal Message from the World of Spirit' – a single issue from 1949; a reminder of Fred Gaisberg in the Delysé discs (produced by his niece Isabella Wallich); the Assimil language course (but *not* Linguaphone, which is to be dealt with in a forthcoming separate colour illustrated book at £20). HMV's dummy discs for window displays appear unexpectedly as the series XX and XW; however, their JGS and JHS series should really be listed with the JG and JH, as they are merely single-sided items interspersed in the main series.

A major new feature is the inclusion of significant appendices summarising matrix/acetate numbers and dates for BBC, Crystalate/Decca (C/CP), EMI/HMV (CTP/CTPX), and Levy's/Oriole productions. I don't know how practical it would be to expand on this aspect, but no doubt Eddie may receive further encouraging information of this sort to be included in the future.

Part 1 of 'DATES' is unfortunately out of print at present (although it is still available via Nauck's Vintage Records in the USA). I hope that a third edition of Part 1 will at some time be made available in the much improved production style of Part 2.

Part 3 will detail records pressed abroad for the UK market, "mainly those originating from European countries, including Berliner, Gramophone and early Zonophone."

I would commend this present effort to the curious collector who wants at least some help with pinning down the odd private issue, always bearing in mind the essentially rather patchy nature of such unusual information.

DATES Part 2, ISBN 0 9524896 1 9, is available direct from **Eddie Shaw**, [redacted] Bunhill Row, London EC1Y 8NQ, England, at **£5 (UK), £6 (Europe), £7 (elsewhere), all including postage**; or from **Nauck's** Vintage Records, 6323 Inway Drive, Spring, Texas 77389-3643 USA (\$ price on request).

Peter Adamson

Schipa - Tito Schipa: A biography by Tito Schipa Jr. (translated by Brian Williams)
ISBN 1-880909-48-0 published by Baskerville Publishers Inc., 7616 LBJ Freeway, Suite 510, Dallas, TX 75251-1008, U.S.A. Price US\$36.00

This book is the third in a series of biographies of famous singers called *Great Voices*. The books come with a CD with a selection of the featured artist's recorded art.

This book is a fascinating account of the life of the well-known Italian tenor as told by his son, Tito Schipa Jr.

The book has fourteen chapters with 12 chapters each devoted to a specific period in Schipa's life. Schipa was born in 1888 in Lecce, a town in "the heel" of Italy and died on December 16th 1965 in the U.S.A. in impoverished circumstances.

Schipa's son describes his father's life in great detail from his early youth when he came under the influence of Bishop Gennaro Trama. We learn how Alceste Gerunda persuaded Bishop Trama to release Schipa from the seminary to allow him to study in Gerunda's private music school. He was then taught by Emilio Piccoli, a well-known voice teacher.

After a slow start Schipa's career began to take off and it blossomed when he arrived in the USA for the first time in 1919 after successful tours in South America.

Schipa was married twice and Tito Jnr. is the son of his second wife, Diana. Tito Schipa had the reputation of being rather fond of the opposite sex and many references are made to friendships with ladies in this book. His private life seems to have had some rather complicated phases and the reader will have a fascinating time trying to sort them out!

We also learn how Schipa earned a lot of money from his singing but that he was not very clever in managing it and he was defrauded out of almost everything late on in his life.

After the biography comes a critical appreciation written by Franco Serpa called *Tito Schipa: Singer from the Neck Up*. Serpa believes, with good reason, that Schipa was one of the most significant interpreters of the musical taste of the twentieth century.

There is a chronological list of all Schipa's performances and lists of his repertoire. There is an index of all the artists who Schipa performed with along with a comprehensive general index of the book. William Shaman, William R. Moran and Alan Kelly have provided the reader with a comprehensive discography of Schipa's recordings including published broadcasts, live and private recordings.

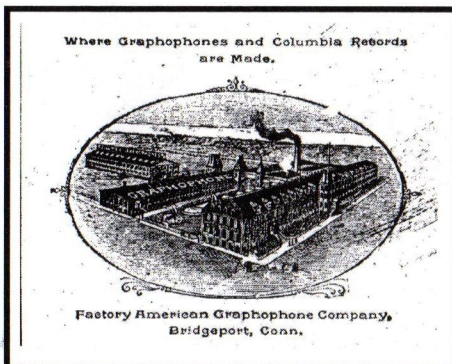
The accompanying CD gives a representative selection of Schipa's recorded art, starting with his first recording *Ah! Dispar vision* from Massenet's *Manon* made in Milan in November 1913. This is a most impressive performance and gives a fine portrayal of the young Schipa at the star of his career. The characteristic timbre of Schipa's comes over very well. Other recordings which left their mark on me were his performance of *Questa o quella* from Verdi's *Rigoletto*, recorded by Pathé in Milan in 1916, *E non giungono... Trionfal di nuova speme* from Puccini's *Tosca* sung here with Giuseppe Baldassare-Tedeschi (another 1916 recording by Pathé), *È il sol dell'anima* from Verdi's *Rigoletto* with Amelita Galli-Curci (recorded by Victor in September 1924) and *The Cherry Duet* from Mascagni's *L'Amico Fritz* with Mafalda Favero (recorded by The Gramophone Company Ltd. in Milan in January 1937).

This CD covers the whole span of Schipa's recorded career. One of his Durium's from 1955 is included and this recording reveals how the voice has deteriorated.

The transfers have all been excellently done by William Shaman and Peter Adamson. I've never heard Schipa's voice come over so well. I was able to compare many of these transfers with the originals and they sounded in many cases better! In the case of the Cherry Duet I was able to compare this transfer with two other commercial transfers on CD and my original and I would chose this transfer as the best reproduction. Only one recording has managed to defeat the skills of William Shaman and Peter Adamson and that was the performance of *Il mio tesoro* from Mozart's *Don Giovanni*. This came from a very poor "off air" recording of a broadcast performance from the Metropolitan Opera on 20th January 1934. Peter let me hear the original which he was sent to work on. It was quite the most awful recording I've heard, full of distortions with levels all over the place and the voice hardly recognisable as Schipa's. It was amazing that Peter was able to make any improvements at all and I don't think anyone else could have done any better with such poor material.

All in all I think it is an excellent idea to combine a biography of a singer with examples of his recorded art and this combination is a mine of information, a good read and an enjoyable and exciting listening experience. I thoroughly recommend this book and CD. The asking price of \$36 is worth it for the CD alone! I'm not sure if there is a UK distributor for the book but it is available direct from the publisher at **US\$36 plus shipping.**

Chris Hamilton



FIERY END TO THE PHOENIX BRAND RECORD **by Paul Morris**

It is with much regret that I have to announce the end of the "Phoenix Brand" Record. These wax cylinders have been made since 1982 by Miller, Morris and Co. and for the last year and a half by Paul Morris Music. They have been exported world-wide. I estimate that upwards of one thousand have been sold. Many people have included several examples in their collection, some titles being hard to obtain now in any other original format. Well, the last of the regular blue label "Phoenixes" have been made. There will be no more.

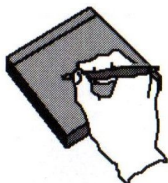
At about 2.00pm on Wednesday 21st June 1997 a small but disastrous fire destroyed the transferring apparatus, some blanks awaiting recording, a large portion of paperwork (including labels and artwork) and, most serious of all, the record containing the masters. Though not life threatening, damage that will take time to repair was also done. Symbolically, three or four operatic series "Phoenixes" which had just been recorded escaped the worst of the flames, and will be sent to their lucky owner in Japan shortly.

As for the future of new wax cylinder manufacture in this country and probably the world, a new record, planned for some time, will be launched as soon as is practicable. It will be called "Morris Moulded" and is expected to sell for the same price as the old "Phoenix" yet have all the advantages of a record made with the Gold Moulded process. More details will be released in the near future.

Let me conclude by saying thank you to those enthusiasts who bought "Phoenix Brand" records, and supported us in this venture. You now have something as obsolete as an Edison or Clarion cylinder in your collection and something which in its way played a part in the continuing history of the wax cylinder in this country.

One final note, wax blanks will still be available, along with some of the operatic and special series red label records. Concert size blanks and a limited set of records are also still available.

LETTERS



4-in-1 Records (1)

Dear Chris,
The letter from Mark Gray about 4-in-1 records in the February issue prompts me to offer the following information.

4-in-1 records were launched in September 1932 and were issued at the rate of one a week, I think, in the manner of Durium, until the spring of 1934, during which time 92 items appeared. I remember being impressed by the length of playing time when I bought the fourth issue soon after it came out, but much less impressed by the shallow, metallic quality of the sound. I never bought another. They were quickly challenged in the market by Vocalion's Broadcast Four-Tune records, which were also issued weekly between January 12 1933 ("a new record every Thursday", says the May 1933 supplement) and sometime late the following autumn, only some thirty issues being known to me. I am sorry I cannot trace any advertising material regarding 4-in-1 records.

My best,
Brian Rust, Swanage, Dorset

4-in-1 Records (2)

Dear Editor,
Ref. *Hillandale News* No.220 page 467 in the epistle from Mark Gray. 23 years ago, myself, John Gunn and fellow "Gunn reporters" in John's magazine *The Gunn Report*, attempted to compile a 4-in-1 numerical catalogue listing.

Our efforts were displayed in GR53, GR55 to 59 and GR 62 to 65. GR53 was dated July/August 1975 and GR65 dated November/December 1977.

I believe the life span of 4-in-1 was from August 1932 to April 1934 and that the catalogue extent was from Serial 00 to Serial 91.

In GR62, John Gunn devoted a page to a reproduction of a 4-in-1 advert which appeared in *The Melody Maker* in February 1933.

In GR70 (October/November/December 1978) Dave Dodd published his research into comparison of the same titles issued on 4-in-1, Plaza and Sterno.

Yours,
Jim Hayes, Liverpool

Edward German and 4-in-1 Records

Dear Chris,
In response to Michael P. Walters' letter, I have yet to read Brian Rees' biography of Sir Edward German (Jones), but it may well be that the composer's given names were indeed German Edward. Should this be so, I will gladly withdraw my critical comment. However, in all reference books I have consulted, he has appeared as Edward German, and I would welcome proof that the reverse is correct. I am not sure that a baptismal entry resolves the matter, but a copy of the birth certificate certainly would.

Mark Gray enquires about 4-in-1 records. The label was launched by the British Homophone Company in August 1932. The identities of bands were frequently concealed by pseudonyms. The same bands recorded the same tunes for Sterno (another British Homophone label) at the same sessions. (I am pretty sure they were different performances). The highest catalogue number of which I am aware is 89, recording having taken place in march 1934, the month in which, I understand, the label was withdrawn.

Finally, I congratulate Robert Rankine on a well-researched, well-written and most interesting article on Catherine Mentiplay. I should also like to thank him for his letter about Moira Anderson.

Yours sincerely,
Peter Cliffe, Hitchin, Hertfordshire

Various points including 4-in-1 Records

Dear Chris,

Re *Hillandale News* No.220 page 450. The second sentence of the first paragraph the word *not* has been omitted from between "did actually" entirely reversing the situation of the companies whose labels are dealt with! Also in the Bahram paragraph owned should be substituted for owner.

Mark Gray may be interested to know that I covered 4-in-1 records in my history of the British Homophone Company's 78s in *Hillandale News* in 1985/86. Page 147 of issue No.149 deals with the 4-in-1 discs.

If he turns to page 128 of *Hillandale News* No.95, bottom of second column et sub he will discover the implication that the 4-in-1 record was the invention of the first president of our Society, Adrian Sykes.

Perhaps Mr Gray and other readers would like to know that I compiled a history and complete listing of the long-playing gramophone records called Marathon (1912 to 1915) which was published in *Talking Machine Review* issue 72 of April 1987.

With regards to Mr Bancroft's logo, I cannot decipher the details from the published photograph. Could he send me a description of what he can see? By the way his family name was used in the Bancroftian Gramophones and Phonographs of 1903 by H. Mill of 49 Bishopgate, London. H. Mill traded as The Bancroftian Company.

The Apollo trademark shown on page 470 in Gordon Marshall's letter was first applied for by Graies and Stavridi of Bunhill Row in 1919, although they had been using the word Apollo as a trade mark on their talking machines and their disc records well before then. In fact Apollo was registered to the firm in 1907.

Frank James may be interested to know that The Renoplex Mfg. Co. Ltd. was set up by W. H. Reynolds Ltd. (the 1915 company which had taken over the Disc Record

Ltd.'s factory in Harrow, Middlesex). From there Reynolds announced the new Defiance Records in May 1915. These were announced as being made at the Renoplex Works, Harrow.

Renoplex Mfg. Co. also rented a 2-floors factory at 48a Craven Street, City Road, London, where Reynolds had been the previous tenant. Renoplex in 1917 agreed to buy the works, plant and contents. It was making munitions for the government. Renoplex never paid the £1,000 agreed and the whole remained with W. H. Reynolds (1915) Ltd. who ceased doing business in 1918.

I don't know what happened to Renoplex Mfg. Co. Ltd.

If any member has acquired my Brass bands Discography before the *Hillandale News* announcement, a free supplement, showing corrections to text is available from me or Piccolo Press, on receipt of a stamped addressed envelope.

Cheers,

Frank Andrews, [REDACTED], Neasden, London NW10 0HA.

{Thanks for the corrections to Part 5 of *We Also Have Our Own Records*. I apologise for the mistakes, Ed.}

Sykes and Wykes

Dear Chris,

In Frank Andrews's excellent article entitled *We Also Have Our Own Records* a slight error appears on p. 452 of this journal, and I hope that neither you nor he will be put out if I try and clarify it.

Basically there is a confusion of the names of two pioneers of the phonograph society movement. I am sure the Blue Seal records were the property of R. P. Wykes of Northampton, not Adrian Sykes, BSc., who was associated with the talking machine movement in its early days, but in another way.

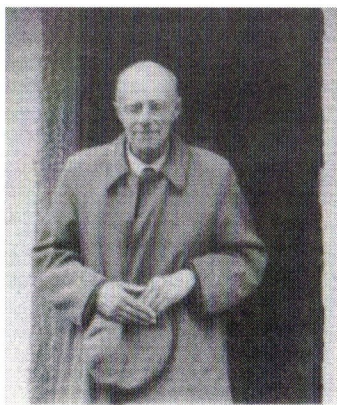
R. P. Wykes certainly owned a phonograph shop in the Arcade Emporium, Northampton and had started The Northants

Machine Society on December 11th 1911 at the Stag's Head Hotel. After flourishing for several years with dances, whist drives, bicycling, picnics and group visits to the town cinemas, as well as the musical side, it closed during the Great War when Wykes was called into the army. At our society's first meeting on May 28th 1919 in Fleet Street, Wykes was elected to be an honorary member, and it was reported that he had made an undisclosed donation to the society.

On the other hand Adrian Sykes, a professional engineer and inventor took the chair at the first meeting of the pioneering North West London Phonograph & Gramophone Society at its first formation in February 1911 and was elected president of our own society, then called The London Edison Society, in September 1919. Sykes was an expert in acoustics and designed the BBC's first successful microphone set in a box on legs and known as the 'meat safe'. It was his brother Felix who was the society's recording secretary in its early days.

A. F. Sykes died about 1958 and Felix's death was announced in the April 1977 issue of *Hillandale News*.

Yours sincerely,
George Frow, Sevenoaks, Kent

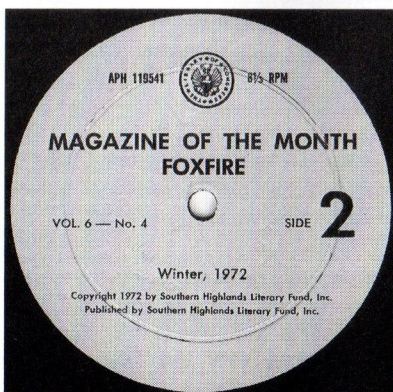


Felix Sykes

Not quite a 78

Dear Chris,
'Not quite a 78' would be putting it mildly! I recently acquired an example of a disc which plays at only $8\frac{1}{3}$ rpm – half the lowest speed I'd previously encountered and one that I have never even heard of before. As you can see, it's from the early 1970s and is a 10" vinyl microgroove disc intended for the blind; you can see a Braille pattern on one of the labels. I thought the readers would be interested to know of yet another field for collecting...

best wishes,
Peter Adamson, St Andrews



GB 4962-3), with its composer at the piano. Peter Dawson's version was recorded c. 2 January 1933, (HMV B 4405 OB 4382-). It was written by Edward Teschemacher, using his later professional name of Edward Lockton, and composed by 'Lozanne'. She was a talented pianist who could also compose simple but appealing songs; rather old-fashioned ones. But 'Lozanne' was Alma Victoria Rattenbury, and in March 1935 she went on trial at London's Central Criminal Court, jointly charged with her 18-year old lover (she was 31) with the murder of her 67-year old husband, Francis Rattenbury.

The killing of Francis Rattenbury, a retired architect, by George Stoner became a cause célèbre. He was found guilty and sentenced to death but this was later commuted to life imprisonment. In fact, he only served seven years. Alma, a neurotic woman with a drink problem, was acquitted but took her own life shortly afterwards.

Frank Titterton, who had visited her while she was in prison, thought highly of her song writing ability. At the same session as *Dark-Haired Marie* he also recorded *You Brought My Heart the Sunshine*, also with a Lockton lyric, (GB 4961-1), and with accompaniment by 'Lozanne'. This too was issued on Decca F 3210. Frank Titterton had sung these and other 'Lozanne' songs over BBC radio prior to Alma Rattenbury's disgrace.

Finally, *Trees* must surely be one of the most widely recorded ballads of all time. Peter Dawson recorded it at Kingsway Hall, London, c. 26 October 1934, with Herbert Dawson's organ accompaniment, (HMV B 8244, OEA 1013-3). The two men were not related. *Trees* had begun as a poem by Joyce Kilmer (1886-1918) and was first published in 1913 in *Poetry*, a Chicago magazine. Nine years later it was set to music by Oscar Rasbach (1888-1962), an obscure pianist and music teacher born in Dayton, Kentucky. It was his only (but tremendous) hit. Born in the town of New Brunswick, New Jersey, Alfred Joyce Kilmer wrote a lot of published poetry, but enlisted as a private during the Great War. He was killed in action, being posthumously awarded the Croix de Guerre.

These are just a few of the many stories lying behind the songs which Peter Dawson recorded. There are many others, none as grim, I am sure, as that of *Dark-Haired Marie*, such an engaging little trifle to be thus haunted.

C.L.P.G.S. BOOKLIST - LATEST ADDITIONS

The Talking Machine - An Illustrated Companion by Tim Fabrizio and George Paul. This detailed work will be the reference book for machine enthusiasts against which all others will be judged. It contains magnificent coloured pictures and plenty of information on talking machines. Inevitably most of the machines are of American origin but that should not deter anyone interested in machines from purchasing this book. Collector's are advised to purchase this book before it goes out of print and becomes a collector's item in its own right. **Price £55 plus postage.**

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REPORTS

London Meeting, January 20th 1998

In the last of his three-part lectures on the *Science of Sound Recording*, Barry Raynaud who has spent his working life in the industry covered the electric 78 rpm era from 1926 to 1961 with sections given to recording amplifiers and systems, single and multi-track tape and wire recorders.

The early days of electrical recording were uncomplicated, usually with one microphone and one amplifier to feed one or two recording waxes, but multi-microphones brought a multi-amplifier approach, especially in the large studios where 8 to 16 groups in each channel could be switched to any combination. Smaller studios found single or 2-, 3-, or 4- multi-track quite adequate. The slider first used by MGM films in 1931, came into its own.

The several ways that echo could be fed into the recording were shown, a necessary feature of mid-fifties popular music.

Procedures in recording studios for editing tape have become complicated, especially with the different constituents now available. Multi-track dubbing as used by Les Paul and Mary Ford was demonstrated, and several pieces of equipment shown, contemporary 78rpm records were played during the programme and members present were guided through the trees of a very complicated subject. Our thanks for your presentation Barry, and for answering our questions.

A London Correspondent



London Meeting, February 17th 1998

This was the Society's first programme in the current series at Swedenborg House in Bloomsbury Way while the regular Bloomsbury Centre is being reconstructed. It was a talk on *75 Years of Gramophone* by Anthony Pollard, Chairman of Gramophone Publications Ltd.

It proved to be a tour-de-force, our presenter giving an account of the early days of *The Gramophone* magazine from the time that his father Cecil Pollard first gave financial advice to its founder and first editor Compton Mackenzie.

Mackenzie, a popular novelist of the day, had little money but an unquenchable desire to live comfortably on one island or another in the Mediterranean, Channel Islands or the Hebrides; he was joined in the business by his brother-in-law Christopher Stone, who brought some investment and an infectious enthusiasm for music and records. He was later labelled as the first disc jockey and appeared for a week on the stage of the London Palladium.

From the start of *The Gramophone* Mackenzie prevailed on coterie of his friends for articles on gramophone topics, among whom were his wife Faith ('F. Sharp'), his sister Fay Compton, Francis Brett Young, Hilaire Belloc and musicians Mark Hambourg, Albert Sammons and Violet Gordon Woodhouse. He drew upon his writing experience to give style to his Editorials, and was not averse to advertising his novels.

Gradually the journal made progress, and in due course became more helpful to serious music lovers through the formation of an eclectic society and the publication of a number of instrumental recordings for the first time. This was The National Gramophonic Society, and among its early recording artists was John Barbirolli.

An early reviewer was Alec Robertson while critics and experts on various musical and technical subjects were gradually gathered together, some of them contributing for many years; during the 1939-45 war several began a career in gramophone journalism while still in the services.

The Gramophone, like most journals, only survived this war and paper shortages by reducing the number of pages considerably, and for a time appeared only on alternate months, but it held on and was able for several more years to maintain its founding price of one shilling. Decca 'ffrr' recordings came out in 1946, LP in 1950 and stereo in 1958, and all these systems were appraised by the Technical department headed for many years by Percy Wilson.

Our speaker, mentioning his own grounding in the trade, spoke of taking a job with EMI and preparing the cakes of moulding material for the 78 presses and the 'black hole' at Hayes where crushed records, slate dust, shellac and carbon black were shovelled together for the mix. He was present too at some wartime and post-war recording sessions at Abbey Road, and shortly after the war went over to work in New York at The Gramophone Shop.

Our warmest thanks to our speaker for a

Incidentally there used to be a connection between the C.L.P.G.S. and *The Gramophone*. Our first meeting report appeared in *The Gramophone* in September 1923, sent in by Felix Sykes, recording Secretary.

A London Correspondent

Midlands Group AGM, January 17th 1998

Midlands Group Chairman, Eddie Dunn, reported another successful year. There were two programmes given at most of the meetings and he said this format would continue into 1998/99. There was no shortage of volunteers to give programmes. Roger Preston, the Group Treasurer, reported that the funds were healthy and the Group planned to purchase some playing equipment for use at the meetings. All the existing Committee and Officers were re-elected and John Stroud was welcomed to the Committee.

After the tea break we had a *Member's Choice* in which some favourite records were played and shared with others. We had selections on 78s 45s and LPs and as usual a wide variety of musical tastes, artists and bands were heard. Among those heard were Silvana Mangano, Kid Ory, John McCormack, Tony Hancock, Owen Brannigan, Billy Eckstine, Hermann Prey, Billy Williams, Spike Jones, Quintet of The Hot Club of France and Lopez and Hamilton's Kings of Harmony.

Geoff Howl

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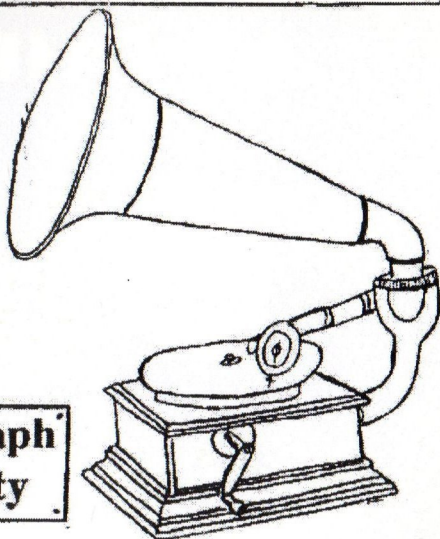
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